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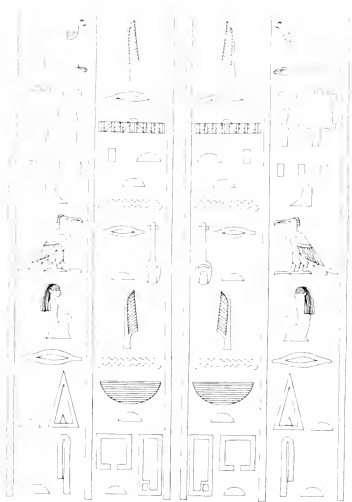


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EGYPTIAN

CERAMICS

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EGYPTIAN CERAMIC ART.



Egyptian ceramic art

A CONTRIBUTION TOWARDS THE
HISTORY OF EGYPTIAN POTTERY
BY HENRY WALLIS WITH ILLUSTRATIONS BY THE AUTHOR



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Fig. 1.—Isis. Blue faïence. L. 23 cm. W. M. G.

P R E F A C E.

THE Collection of Egyptian Antiquities formed by the Rev. William MacGregor holds a high position in the estimation of students of the art of the past. It has acquired its reputation both for its general excellence and for including among its treasures certain well-known objects of exceptional importance. Various classes of Egyptian art are represented in the museum of Bolehall Manor House, the predominating interest, however, resting with its display of the ceramic art. The examples in this department permit the opportunity of taking a comprehensive survey of the progress of the art of the Egyptian potter from an early period up to that of its latest development, such as is scarcely to be found elsewhere. Hence, in selecting from Mr. MacGregor's Collection a series of subjects for illustration it has been possible to present

specimens, if not of every phase of the achievement of the Egyptian ceramic artist, at least of much that may fairly be termed typical and representative.

It is now generally admitted that the special gift of the Egyptian race was its artistic faculty. And perhaps in no direction was that faculty exercised with more consummate ability than in the creation of those brilliant and imaginative wares which are among the choicest heirlooms bequeathed by Antiquity to the after ages. To recover and preserve these is to add largely to the world's artistic wealth: to hand them down intact is a duty this generation owes to posterity. But something more has also to be accomplished. Simultaneously with the acquisition of the masterwork of long departed artists, the desire naturally arises to trace out the history of the art so unexpectedly revealed to us—to seek to recover from the “dark backward and abysm of time” what may be possible of its record and genealogy. The present volume is intended to be a contribution towards that end. It doubtless possesses the shortcomings incidental to all initiatory and tentative work; such, however, as it is, the author ventures to hope that it may be of some small service to students of the art of the Egyptian potter.

H. W.



Fig. 2.—BLUE FAÏENCE. L., 25 cm. W. M. G.

INTRODUCTION.



As far as the evidence points, there is a considerable probability that the ceramic art of ancient Egypt was among the oldest of all the arts. The actual beginning of each one is too remote, and lies buried in an obscurity too profound to be unveiled, even by the most painstaking research. Hence in the sisterhood of the arts the first-born will never be able to establish her claim to precedence. There are claims, however, more important than that of mere priority of invention which may be made for Egyptian ceramic art, namely, its long record of successful achievement, and the fact that upon the kindred art of the races brought into contact with the civilization established on such solid foundations in the Nile valley it exercised an influence at once deep, stimulating, and enduring. So far-reaching has been that influence, that in the production of our own contemporary pottery, the methods employed are radically the same as those in use among the potters who plied their busy calling under the sceptre of the Pharaohs. Indeed, the traditions of the art may be traced in an unbroken line from the time of its earliest known production down to that of its latest practitioners of today. It may also be asserted that in certain technical and artistic qualities the Egyptian wares still remain unsurpassed. Show a potter

gifted with the genuine artistic feeling some fragment of a vase or tile fabricated in Egypt long before Julius Caesar crossed the British seas, and the experience of the present writer is that his expression of admiration will be spontaneous and unqualified.

Most ceramists must be aware that the amount of information respecting Egyptian pottery to be obtained from books is very limited compared with that which is attainable from the same source on the wares of other countries. The state of the case is clearly seen on consulting the *Classed Catalogue 'Ceramics,'* issued by the National Art Library, South Kensington. The works on Greek pottery are truly a formidable phalanx, and the information therein is methodical and, if not exhaustive, ample and convincing. Those on the different centres of production in Italy are scarcely less copious, and so also with the arts of other lands. Turning to the volumes in the section "Egypt," it will be found that the treatment of the subject therein is, relatively, too often cursory and inadequate. It is certainly not up to the level of the achievement of research into the history of art generally, which has been conducted with such conspicuous success during the Nineteenth Century. The reason of the apparent shortcoming is twofold: it is impossible to indite the history of any art without either authentic contemporary documents or the tangible examples of that art. Now, in the present case the former do not exist, perhaps they never did (although it is within the bounds of possibility that a Pottery Papyrus may some day be discovered); and as to the latter, until recently they have been of extreme scarcity, and those few which had been identified were widely scattered.

But even when specimens of Egyptian pottery began to find their way into the glass cases of our museums, it was not to be expected that their historical relationships would be at once perceived; all experience shows that art-history is a plant of slow growth. Some few specialists recognized the artistic excellence of the new comers; in other respects they piqued rather than satisfied curiosity. It happened to them as to many of their fellows in the Egyptian collections—they arrested attention by the display of rare beauty of design combined with splendid coloration, but the mystery in which their birth and conception were enveloped baffled all attempts to bring them within the sphere of scientific inquiry. It does not fall within the scope of the present volume to set forth the rise and growth of the study of Egyptian art during the present century, a theme which might form the subject for an interesting and instructive essay; I glance at the subject merely to point out that the relatively

tardy progress made in this branch of art-history has arisen from causes beyond the control of even the most intelligent industry. As to the dominating agency which has promoted the study of Egyptian ceramics, so far as it has been prosecuted, it is known to all. The marvellous results attending the labours of the excavators on the soil of Egypt have earned the gratitude and admiration of every student of the history of civilization. These indefatigable diggers may be said to have discovered a new world. But for their unresting picks and spades our knowledge of the wonders of Egyptian art would have been little advanced beyond that of the contemporaries of Sir Joshua Reynolds and Dr. Johnson.

The question naturally arises whether, having succeeded in obtaining so very remarkable a representation of Egyptian pottery, and with a reasonable expectation of receiving still further additions, there is a likelihood of our at some time possessing a history of the art which may be accepted as trustworthy. Towards that object the hope of assistance to be received from native documents may be at once frankly abandoned; as also any chance of help from the casual allusions in literature, a side-light which has proved so serviceable to the historian of the arts of other countries, but which appears to be lacking in the case of Egypt. The fact of there existing tomb-paintings representing potters engaged in the various processes of vase-making might appear, at first glance, to offer material useful to the historian. It is found, however, that the vessels being fabricated are merely the simple, unglazed utensils in use for common domestic purposes, and which rarely enter into the category of ceramic art. There are no known representations of the production of decorated pottery*.

Besides these paintings of pottery fabrication in the ancient tombs, delineations of vases are not infrequent in the monuments generally; but here again they are either the unglazed wares or they are vessels in metal, usually gold. The latter give valuable hints of particular forms, and as they frequently occur in the hands of prisoners of war, and may therefore be supposed to represent

* "For small and beautiful objects the Egyptians understood the manufacture of a ware far better adapted than the rough clay, viz. the so-called faïence. The achievements of the Egyptians in this branch of art stand so high that modern technical skill has barely attained to it even in part. It is therefore more to be deplored that in this branch of art the pictures on the monuments leave us in the dark, and that we do not possess even one representation showing the preparation of faïence. Even the Egyptian name for the ware is as yet unknown, a circumstance which shows us clearly the incompleteness of our knowledge and the defective nature of the inscriptions that have come down to us."—ERMAN, *Life in Ancient Egypt*, p. 457.

the art of the conquered races, these vase forms may have influenced the native wares. But they must not be accepted without question as portraits of the actual objects. A picture of a vase by a Flenish or Dutch artist—a Van der Goes or a Maas—gives us the vessel with all its individual qualities: not so when it comes from the hand of the oriental artist; the execution may then be admirable and masterly, but when details of ornamentation are in question the design frequently follows on familiar and conventional lines. Notwithstanding the doubts which occasionally arise when examining these paintings and bas-reliefs, it is much to be wished that some draughtsman would, while they yet exist, copy and publish the whole of the vase forms on the monuments in a separate handy volume.

There remains, then, only the testimony of the objects themselves as furnished by their art and technique, by the inscriptions they sometimes bear, together with the information which may be derived from a knowledge of their provenance. Briefly examining these factors in the above order, it is found that the characteristics of the wares of many different periods may be plainly distinguished (the venerable dictum that Egyptian art remained stereotyped over millenniums can no longer be accepted), so that a classification of the vases according to an appreciation of style is now possible. Similarly with the technique, which displays a divergence of material and manipulation along with a varying quality in the wares suggesting epochs of progress or decline. Happily a certain number of the examples carry evidence of date in the shape of hieroglyphic inscriptions, though not, perhaps, as precise as could be wished; they have not the places of fabrication and the dates, even to the day of the month, of some Italian pieces, yet the evidence afforded by the presence of a royal cartouche is precious. It must, however, be kept in remembrance that the cartouche of a monarch on an object is not an invariable indication that it was made during his reign. Lastly, as to provenance: when objects are found in tombs which have not been rifled in ancient or modern times, and which were excavated for the persons buried in them, and, moreover, when the period of inhumation can be identified, no more satisfactory proof of date could be desired. Such a fortunate combination of circumstances does occasionally occur, but unless the find is made under the eye of a trained European excavator this valuable evidence is rarely recorded and preserved. Again, when pottery is found in ruined habitations or on the sites of ancient cities the fact may suggest useful hints respecting the locality of its fabrication or even date;

still it is dangerous to found positive assertion on what may, after all, be merely accidental. The evidence afforded by provenance is therefore so liable to error, and may be so misleading, that it will always be regarded by the historian with suspicion.

If the case has been correctly stated, I think it will be agreed that the idea of a history of Egyptian ceramic art is not altogether visionary. It will, perhaps, be wanting in personal interest; there is little chance of embroidering the narrative with those biographical details which add charm to history; yet something more than the mere classification of the works in chronological sequence may be accomplished. When they are persuaded to tell their own story they will have much to reveal of the highest value to the potter and the artist, and which will also interest those who find a pleasure in the study and contemplation of works of art. But then they will have to be taken in hand by the specialist. Hitherto they have been rather considered to be the property of the Egyptologist. And, however self-sacrificing and obliging may be his natural disposition, it is impossible to resist the feeling that too great demands are made upon his powers. Elsewhere an individual is not considered blameworthy if he devotes his attention to only one department of science, and if he is prudent he generally takes heed to confine himself to his particular subject. But here we expect one and the same person to possess a complete understanding of a dead language which has not yet been determined, to be an authority on art, a nice judge of literature, to have an intimate acquaintance with the physical sciences, and, with only casual and mutilated texts to consult, to write the histories of dynasties which passed away more than a couple of thousand years ago. It is not, therefore, surprising if our present information respecting the remains of Egyptian art is limited and superficial, and such it will remain until some system of intelligent division of labour prevails.

Without presuming to offer an opinion on what might assist the advancement of Egyptian lore in other departments, it may be permitted to point out that the present duty devolving on the ceramist is clear and straightforward, namely, to secure as complete as practicable an illustration of the known examples of the art. And considering that perhaps first among the important and distinctive qualities of the art stands its splendid scheme of coloration, it is desirable that the representation should be chromatic. If the student has a

competent knowledge of the technical processes of pottery a written description of a vessel may give him a correct idea of its technique, but no verbal account of its artistic qualities will accurately reproduce these to his mind's eye. A text illustration accompanying the description is a useful aid, though it never quite supplies the place of the coloured plate. Yet if the student wishes to consult the ceramic collections in the national Egyptian museums to which from any cause he cannot have personal access, he will not find a handbook or illustrated catalogue supplying even this economical help to research. Many of the Directors of the European museums have admitted that the publication of their collections is not the least important part of their duties, and respecting such publication the ceramists generally must confess they have not fared amiss; it is only in the case of Egyptian pottery that they are still humble waiters at the gate. Probably the greatest boon that could be conferred on the student would be the illustration in a common publication, which might be issued periodically, of the contents of the various national collections of this particular art.

The reader will have already seen that in the opinion of the present writer the time has not yet arrived for attempting a history of Egyptian ceramic art; still, respecting the production of certain prominent Epochs it is possible to obtain at least some general view, and for those who have paid no special attention to the subject a reference to the various groups of representative examples may be of use before examining the accompanying Plates.

The earliest pottery fabricated by the native race would have been made entirely by hand and sundried, or if fired, only at a low temperature; it would have been of the simple forms fashioned by all primitive peoples, and has probably long since resolved itself into its original Nile mud. Could any specimens or fragments be found their ornamentation would consist of the rude scratchings so well known in other instances. Examples of unglazed pottery have been discovered that there is good reason to believe are associated with the remoter historic dynasties and which have a distinct, if limited, artistic interest. These are wares in thick buff "body" bearing simple ornamentation in manganese, or in a red "body" ornamented in white "slip." In common with the primitive pottery, these also were mostly fashioned by hand, but some pieces bear indications of being "thrown" on the wheel. Excellent coloured plates illustrating these wares are to be found in M. J. de Morgan's '*Recherches sur les Origines de l'Égypte*,' 1896. There is also a red ware

blackened at the upper part, hand-made and polished by a burnisher, which is effective from an artistic point of view. M. de Morgan considers it to be pre-historic; Prof. Petrie found a considerable quantity along with objects which he assigned to the VIth dynasty. Dr. Emile Brugsch, Keeper of the Ghizeh Museum, had been familiar with it for years previously; he had discovered it in tombs of the XIth dynasty, and I believe it was generally accepted to be of this date before Prof. Petrie's discovery. M. Bouriant informed me that he had known it to have been found in tombs of various times, and M. Gayet told me that he had even found it amidst Roman remains. A similar ware, only without the tinting of black and of more elaborate form, may be purchased in the bazaar of Asiout today. Hence, when there is a reasonable certainty of the date of any given examples of Egyptian pottery of simple forms, it does not follow that they may be included amongst the representative art of the time; the ware may be one of those which for various reasons continued to be turned out for centuries.

If the art of glazing pottery had never been invented, we may be sure that with his inborn talent, and the refinement of taste resulting from continuous practice, the Egyptian ceramic artist would have produced an infinity of beautiful wares. He would have found in the plastic clay a material giving free scope for the exercise of his delicate manipulative dexterity, yet scarcely for the full display of his exquisite colour-sense. Colour, either refined or powerful in quality, may be produced on terra-cotta wares over which an engobe of white earth has been spread, but such pottery will not stand wear; moreover, the depth and lustre of the mineral oxides are not fully developed unless incorporated with a vitreous substance, a glaze, by the agency of which the potter may employ and render permanent the full resources of his palette. Without glaze pottery would be the most fugitive of all the arts, with its discovery it became among the most durable. The origin of the invention is unknown; its discovery, as with other arts, was probably accidental. In the operation of firing earthenware vitrification sometimes ensues, and this may have given the hint to an inventive potter; or, since glazed wares are pottery covered with glass, the glass itself may have been first discovered, when the problem for the inventive genius was to apply it to his wares; his bent may even have been utilitarian and not artistic, the aim being to give durability to his vessels and to render them non-absorbent. Possibly the first application of glaze was not to pottery but to ornamental objects carved in schist or steatite, as scarabs, seals, and

cylinders; the evidence favouring this supposition being that the earliest glazed articles yet found are of this kind, many bearing cartouches or inscriptions connecting them with the Old Empire. The invention was distinctly a revolution in the art of pottery. Armed with his metallic oxides the Egyptian potter entered on a rivalry with nature in her most brilliant colour achievements, and he emerged triumphant from the contest. Anyone having but a cursory acquaintance with the texts will be aware of the passionate admiration of the ancient Egyptians for the precious blue and green stones, lapis lazuli, turquoise, and malachite. It was these the potter first set himself to imitate, and he finally succeeded in evolving tones and quality more varied and resplendent than are to be found in the originals. Yet it was not by consummate ability in one direction alone that the Egyptian potter established the supremacy of his art above that of the other nations of antiquity, his application of decorative design to his wares was no less masterly than the high quality of his scheme of colour*.

Admitting glaze was first applied to stone objects, certain faience beads have been found of not much later date, and the fact of no contemporary glazed drinking-vessels having been yet discovered may be accounted for by their having all perished. Glazed pottery is practically indestructible in a climate like that of Egypt if allowed to remain untouched in tombs where the water never

* I can anticipate that the devotee of Greek pottery may demur to the above appreciation. He must, however, admit that the typical specimens of Greek ceramic art lie in the red and black wares. Now these are not the finest notes of ceramic decoration. Red and black are the colours of tragedy, the sombre and angry hues of carnage and despair. They are of the earth earthy. While the prevailing tones of the Egyptian art, the brilliant and delicate blues, call up emotions of joy and purity and celestial peace. But it may be advanced that there is no decoration on Egyptian pottery approaching the grandeur of the Greek figure compositions. Precisely so, there is perhaps no invention in the whole range of art reaching their sublimity, or drawing showing such matchless grace and power. One feels that a race from which such art had sprung could be nothing less than heroic. At the same time it must be said that the design would be no less impressive if painted on panel or graven on copper. In its highest efforts it does not enhance the decorative value of the vessel on which it is painted, and is therefore less appropriate than the simple figures or motives of pure ornamentation with which the Egyptian artist decorated his wares. In point of fact it is pictorial art, not ceramic ornament. Greek pottery was admirably responsive to the genius of the race, but its capabilities were too circumscribed to permit of indefinite growth, hence it perished with the decay of the civilization of which it was one of the most brilliant emanations. Not so the Egyptian art, its methods and practice served not alone for an age, they are those which have been accepted by other races over a long period of the world's history, and they may well endure for all time.

enters, and it is perhaps in no other situation where such fragile objects as vessels in faience could be expected to be preserved. Unfortunately, the tombs of the old Empire were ransacked in ancient times, so it is only by the happy accident of the discovery of one which has escaped the hand of the spoiler that we may hope to obtain actual specimens of these early wares. Speculation respecting their characteristics would profit little, only it may be affirmed that if they bore animal ornamentation—which is probable—the design may have been above that of the ordinary conventional animal drawing common to industrial art. This conclusion follows from the accurate observation and exact drawing manifested in wall-paintings like that of the “Geese” at Ghizeh Museum and fragments of analogous subjects from the same site presented by Prof. Petrie to South Kensington Museum, all being the work of artists of the IVth dynasty.

The earliest known glazed vessel is a small perfume or unguent pot bearing an inscription and the cartouche of Useratesen II., fig. 4. The form is well proportioned, the “body” is thick and hard, the glaze a dark blue, and the inscription is incised and coloured in manganese. It would be rash to attempt to characterize the ceramic art of a period from a single example; of this piece it may be said that it shows good “potting,” and therefore implies a proficiency in the art at the time of its production. Although vases of previous fabrication to the above cannot be cited, a faience of remarkable brilliancy has been discovered in some tombs belonging to the XIth dynasty, and the authenticity of the record appears to be unexceptionable. The best known examples are certain figures of hippopotami broadly modelled and faithfully rendering the forms of the beasts; the “body” is a close white frit, the glaze is thin, fine, and evenly applied, and is of a brilliant turquoise tint bearing linear ornamentation of masterly precision and frankness in rich manganese colour. Of the few discovered specimens all are not now in a blue of the same pure quality, but this arises from the glaze having been in contact with damp earth or some foreign substance: when this happens the original blue may entirely disappear, leaving the object of the colour of the white frit, or the blue may assume a greenish hue, or become darkened and opaque. The design and technique of these objects could only belong to a period of high artistic culture such as we know prevailed under the kings of the XIth and XIIth dynasties; it is art of the calibre of the Dashour Find of 1894.

The next well-defined representation of the art and of which tolerably numerous

examples can be identified belongs to the XVIIIth dynasty. The wares display a pronounced predilection for deep blues, always fine in quality; the manganese ornamentation is equally vigorous. The scope of the palette was extended by the addition of a resonant yellow, sometimes deepening into orange, and a brilliant red, but which was never garish; it is the opaque red which is always found piled on in the so-called Rhodian ware of mediæval times and is known in commerce as Armenian bole; the palette also included lovely secondary colours, as greens and violets. All these combined to produce a potent colour-scheme consonant with the noble masculine art of the Thotmes and the Amenhoteps. Fortunately we are seldom left in doubt as to the date of these XVIIIth century dynasty wares, from many of the vessels bearing the cartouches of the above and other kings, such pieces serving to date those which are unsigned. A proof that this was one of the most flourishing epochs of the art is shown in the variety of the wares then first produced. Among these are certain kinds of inlay work having the appearance of enamels (enamelling in the technical sense of the term not having been invented before the time of the Romans). The art of stone-glazing was likewise brought to a high state of perfection, the most remarkable examples being a series of small toilet vases and utensils in a deep green mottled glaze, some of which bear the names of their former royal owners. Of the deep blue glazed pottery with manganese ornament, a typical example may be consulted at South Kensington Museum, in the colossal Uas from the ruins of a temple opposite Coptos, presented to the Museum by Mr. Martyn Kennard. The motives of ornamentation of the pottery generally include the human figure and animals, the lotus decoration of course (that loveliest of flowers being to the Egyptian what the rose is to the Englishman and the lily to the Florentine), geometrical ornament, and the so-called Mycænæ spirals. It may be mentioned that the finest known examples of Egyptian coloured glass (the glass which used erroneously to be called Greek and Roman) belong to the XVIIIth dynasty.

Judging from the remains of the art which have reached us, the pottery must have suffered a decline during the XIXth dynasty. Some of the work of Seti I. is careful and praiseworthy; that, however, produced during the reign of his celebrated son and those of his successors is facile but not of the quality to evoke enthusiasm. It partakes of the character of the various other forms of art, the product of the same period. With the advent of the third Rameses, in the XXth dynasty, a marked revival of the art took place. This is clearly

discernible in the series of wall-tiles which decorated the king's palace at Tell-el-Yahoudieh. All the resources of the art were employed on these splendid plaques. We find therein bas-relief, inlaying, and a palette of the widest range: nothing can be imagined in ceramic art more masterly than the modelling of the human figures and animal forms; the lions especially are of sculpturesque dignity. The types of the different nationalities (prisoners of war) are seized with an accuracy which may be termed scientific; their costumes display a wealth of imaginative details worked out in schemes of colour so resplendent and harmonious as to be the delight of all artists. Some of the greatest triumphs of ceramic art have been achieved in the decoration of wall-tiles; yet it would be difficult to name a series of any period or country on which have been lavished such high artistic qualities as on those which ornamented the palace of Rameses III. in the Delta of the Nile. Another unique specimen of ceramic art is the well-known XXth dynasty funerary statuette of the prophet of Ammon, Ptahmos, in the Ghizeh Museum. The coloration in turquoise-blue, violet, and yellow, on a milk-white ground, is of a rare purity, and considering these glazes are fusible at different temperatures and that the object must have been fired a certain number of times, the attainment of such extreme perfection of technique implies manipulative dexterity of the first order. But the object is remarkable not alone for its technical triumphs, its artistic qualities rank equally high. Other works of this period, and which may serve to denote a special phase of the art, are the libation goblets bearing the name of the princess Nesi-Khonsu; they are in a peculiarly delicate tint of turquoise-blue, the characters in the elegantly written hieroglyphic inscription are manganese.

The celebrated Tunch Find included a fine series of vases ranging over a considerable period, indeed from the XXth dynasty to the time of the Romans; the earliest group presenting analogies with the wares of the XIXth dynasty. The excavations were made by natives, so no pains were taken to preserve the record of any circumstances bearing on the date of the tombs. Among the most famous pieces is a series of chalices, some of the more elaborately ornamented of which bear cartouches, but the hieroglyphs they contain are merely the fanciful inventions of the potters. Dr. Emile Brugsch assigns the group to the XXth dynasty, and the evidence of style points to that period. Important specimens of this ware are found in Mr. MacGregor's collection, others of the same quality are at Ghizeh, but the largest representation

of the art is in the collection of Major W. J. Myers, whose Tunch shelves include almost all the various kinds of objects made by the Egyptian ceramic artists. The large winged scarabs and the figures of the divinities of the dead are seen in a masterly style of modelling and painting hitherto unknown. The vitality of the art is evinced by the new and striking forms of the chalices and drinking-bowls and in the endless variety of invention lavished on the personal ornaments; especially should be noted the plaques of figure compositions in open work, and which from the purity of the glaze appear as if they were carved in turquoise*.

An attempted reproduction of the art of an earlier period took place during the XXVIth dynasty. The elaborate imitation of the old style is easily to be perceived in the sculpture, which is distinctly archaistic, so also is the pottery. The "body" of the vessels is close and fine, the design is learned, and the modelling of ornament is sharp and precise. Pale green appears to be the prevailing colour, and the practice of mixing up the pigments with the body, as in the early work, was common: when, from having been buried in moist earth, the surface of an object may be a tarnished white, a fracture will reveal the original tint in its pristine purity, which shows that the colour permeated the entire substance. Pieces of the size and masterly manipulation of the Pedestal with Taurt ornamentation, at Ghizeh, prove that the potter had arrived at a high degree of skill in the composition of the "body" and in calculating to a nicety the effect of the firing. Much of the technical practice of the XXVIth dynasty was evidently continued into the Ptolemaic period, as in the predilection for the pale green colour, the careful modelling, and the hard "body." The motives of ornamentation are, of course, often frankly Hellenistic, as in the reliefs on the large oinochoe in the British Museum. The tall vase in the Dimitriou Collection, at the Athens Museum, and the charming series of small drinking-cups with the ornamentation in delicate grey tints on a white ground, in Mr. MacGregor's collection, likewise show Greek influence.

* With respect to the modelling, whether of figures or pure ornament, and the operation of "throwing" the pottery on the wheel, it must be remembered that the "body" of the Egyptian glazed wares, with few exceptions, is a quartz frit, which has not the plasticity of ordinary clay, therefore requiring peculiar dexterity in manipulation. This substance was selected by the potters from its enabling them to display the full brilliancy of their coloured glazes: that it was economised and sometimes used as an engobe is seen in the instance of the Deir-el-Bahari Ushabtis, a fracture showing a core of inferior "body" coated with the white frit.

One can imagine them taking a place on the sideboard of a Pompeian connoisseur; they would there have been in company with their own kith and kiu, since the art of Pompeii derived its inspiration from Alexandria; indeed, many of the most important objects found there were in all probability made at the latter city.

Examples of the Egyptian pottery of the Roman period are naturally relatively numerous, and they too often betray signs of the decadence and decay of the art. Yet Egyptian ceramic art did not expire without making a last crowning effort. "Ev'n in our Ashes live their wonted Fires." The art which had been protracted through a long and glorious career was approaching its term; it was to pass into other hands, its traditions were to be continued in far distant lands, but it was not to relinquish the torch without bequeathing to its successors the knowledge and experience acquired by centuries of patient and intelligent practice. During even its last stage fresh methods and new types were invented. Of these were the large jars, either with rounded lips or wide flat rims, and often decorated with wreaths in relief. The incised or relief ornament sometimes indicates hasty execution and the "potting" is not always up to the highest standard, but the ware, which stands forth in deep and harmonious colour, is dignified and picturesque. Another type is a massive ware with the ornamentation in relief, the "body" being generally in white frit, though occasionally it is in red clay; the coloration is in deep and turquoise blues, green, yellow, violet, and white. The presence of a slip or engobe, a process which was to have such important development in later mediæval wares, is sometimes to be detected. The dominant motives of decoration in the vases are bands of animals, often of a fabulous character, framed in conventional ornament combining Egyptian with classical types. The pottery unquestionably belongs to the art evolved from the fermentation of ideas attending the breaking up of the antique civilization in Egypt and the East at the period of the Roman conquest. The old religions were in their death agonies, and naturally ceased to have any strong controlling influence on the arts. An accidental effect of this decay of faith was not disadvantageous to the potters from a commercial point of view, since never was the traffic in amulets and charms moulded in faïence more brisk than at this period; the art, however, they display is poor and mechanical. What would have been the achievement of the potters in the more artistic work can only be guessed at; in that direction the legitimate development of the art was arrested by the poverty and misery into which the land was plunged, attendant on the oppressive

taxation extorted to make up the tribute imposed, first by Rome and afterwards by Constantinople.

It is probable that a student in the next century, when taking a retrospective glance at Egyptian ceramic art, will extend his examination beyond the age when it is now usually agreed its career terminated, namely, at the time during which the land was held in vassalage by Rome. The present arbitrary line of demarcation between ancient and modern art will, for this particular department and for Egypt, have perhaps ceased to exist and the story will be continued in its natural sequence. We are in all likelihood not now absolutely without specimens of the pottery made immediately preceding the Arab conquest and that of the early centuries of the Moslem rule, but the evidence referring to them is too uncertain for historic purposes; moreover, it is doubtful whether these specimens represent the best or the ordinary work of the age, although probably there was then little question of best or worst, in those troublous times it was sufficient that the wheels could be kept revolving and the fires in the furnaces not allowed to become extinct. Coming down, however, to the time of the Caliphs and the Memlook Sultans, we are aware of the fabrication of pottery in Egypt of a highly artistic character. If perfect specimens are rare, fragments showing the technique and design of the wares are numerous in our museums. Yet of these little respecting their exact date or chronological order can at present be asserted; but seeing that their study and classification have already commenced, there are good hopes that they may soon be brought within the province of trustworthy history. They display all those qualities of deft and skilful manipulation to be found in their predecessors of antiquity, and they proclaim also the presence of that splendid gift of colour which appears to be inherent in the race.



Fig. 3.—FINGER RINGS. Faïence. W. M. G.

Before commencing the description of the Plates, a word should perhaps be said with respect to the scale chosen for the representation of the objects:— On this matter the choice stood between endeavouring to make the representation numerically complete by placing as many objects as possible on a Plate, or limiting the number in order to display those selected to the best advantage—to regard them, in short, from a purely artistic point of view. To take the case of the vase given in Plate XXVII. and there depicted its actual size, there would have been no difficulty in arranging all the vases of this style and period in the Collection on the same page, but then on the reduced scale the artistic effect of each must have been sacrificed. The artists themselves when fabricating the individual vessels certainly took into consideration their size while planning their respective schemes of decoration, and further it will be agreed that these would have been modified had the dimensions been smaller or larger. Now the primary object of the coloured illustration of a work of art is precisely to render the calculated artistic design in all its completeness; therefore in the present volume it has been thought advisable to endeavour to attain this end in as many instances as possible, even though in doing so the colour representation of many charming objects must be omitted. At the same time some of these will be given in text-illustrations, and with respect to certain groups, their additional elucidation will be attempted by including illustrations of examples from national Museums or elsewhere. Thus it has happened that in one or two instances, as in the toilet articles in deep green glaze, the illustrations probably refer to the large majority of the known examples of the class. Still there is here no pretension to give an exhaustive survey to all the specimens of the Egyptian wares which have already been discovered. Such treatment can scarcely be attempted until the Museums have published what of the ceramic art they possess. The present stage of the enquiry permits no more than a contribution towards the work of classification.

One of the most important items in the description of a work of ceramic art is a statement of its material, what the potters call the “body.” It is scarcely necessary to say that the term Egyptian “porcelain” is erroneous; the so-called porcelain being actually faïence. The “body,” which is white in colour, is composed mainly of silica, nearly nine-tenths of the mass, the rest being alumina with a small portion of lime and traces of magnesia (an analysis is given in Brongniart: *Traité des Arts Céramiques*, 1877). There are

instances of glazed vessels of late period having the body in reddish clay, but they are comparatively rare; unglazed pottery in red clay is, of course, common. The "body" of some unglazed vessels is a yellowish-white colour, in a few it is black. On the composition of black pottery see Folgheraiter: *La Maguetizzazione dell' Argilla colla Cottura in relazione colle ipotesi sulla fabbricazione del vasellame nero Etrusco. Rendiconti della R. Accademia dei Lincei, classe di scienze fisiche*, vol. vi. 1897. It will be generally agreed among students of the art that the time has arrived for making a more complete and systematic analysis of the Egyptian faïence than has yet been attempted. The analysis should embrace the composition of the "body," glaze and colours of all the known wares and also of different examples of the same ware, care being taken to secure specimens which are not impregnated with foreign materials (which is frequently the case): the analyses ought also to be made by at least two chemists, working separately. The results of such experiments might even lead to a knowledge of the localities where the various wares were fabricated, a point on which there is considerable uncertainty at present. Prof. Petrie collected fragments of vessels, "wasters," on the sites of potteries at Tell-el-Amarna, Naucratis, and Memphis, but I am not aware of further remains of similar fabrics having been found by other excavators in Egypt. There can be little doubt but that the art was practised in Ancient Egypt from the Delta to the First Cataract, and probably during all periods of its history, not, of course, evincing an equal amount of proficiency at the various potteries at the same time. Few of these can at present be identified, even respecting the wares of important centres of production, like Thebes, Sais, or Alexandria; although we may have reasons for believing that at least some examples of these may be recognized, yet more definite evidence is needed before a classification can be announced as beyond dispute. The evidence of the "waster," or the remains of a pottery, is perhaps of all others the most satisfactory and convincing in determining the locality of a ware; as this, however, appears not to be forthcoming, the more reason for seeking to obtain the testimony of analysis.

It has been remarked above that a certain number of pieces may now be dated with a fair amount of certainty. At the same time it should be said that the term is not used in the same sense that it would be applied to objects belonging to our era. The dates only refer to the reigns of certain kings or to

known dynasties whereof the characteristic qualities of the art have been identified. It is usual, indeed, when writing about subjects relating to Ancient Egypt, to give the number of years before our era marking the reigns of the Egyptian kings, and thus dating the event or the age of the object described. There is, however, no trustworthy evidence for any date in Egyptian history earlier than that of the commencement of the XXVth dynasty, 666 B.C. The Egyptologists differ in their chronology to the extent of some three thousand years. Hence it seems the more prudent course to leave the matter in abeyance; I have therefore omitted the figures of any of the hypothetical schemes of chronology, as being merely misleading. There is, of course, no doubt that respecting certain dynasties it is known that they preceded or followed certain others; also that the sequence of the reigns of well-known Pharaohs have in some instances been ascertained. More than this has not been proved, and, judging from the character of the native documents on the subject hitherto discovered, possibly never will be. The historic instinct in the ancient Egyptian appears to have been non-existent. But it need scarcely be matter of regret if the actual age of any particular ware of Ancient Egypt may never be exactly dated in our sense of the term. The really important points to endeavour to determine are its position in the history of the art, the influences producing its special characteristics, together with the reflex influence of the art, which it itself embodied, exerted on the products of subsequent potteries and forms of the art. We may also naturally desire to know something of the culture of its period and what were the aims of the artists as a class. How did they look out on life and nature, and what were their aspirations and ideals? These particulars we may perhaps learn when the historians give us separate studies of the more clearly defined epochs, relating to which there is a considerable mass of indigested material at present standing almost valueless.

When in the following descriptions objects are said to be unique, the statement must be accepted with reservation, since any day a new Find may duplicate known objects. The particular "body" of the objects represented in the Plates is seldom mentioned, it being understood that the material is as above described. It is likewise understood that the pottery represented in the Plates belongs to Mr. MacGregor, and therefore the fact is not stated in the description of each particular object: the ownership of those shown in the

text-illustrations is given in abbreviated form:—B. M. (the British Museum), L. (the Louvre), G. (the Ghizeh Museum), B. (the Berlin Museum), A. (the Athens Museum), T. (the Turin Museum), W. M. G. (Mr. MacGregor), F. G. (Major-General Sir Francis Grenfell), W. J. M. (Major Myers), H. P. (Mr. Hilton Price), F. P. (found by Prof. Flinders Petrie).

The chromo-lithographs have been executed by Mr. S. J. Hodson, R.W.S.



Fig. 4.—VASE. Blue faience. XIIth dyn. H. 8 cm. G.

DESCRIPTION OF THE PLATES.



DESCRIPTION OF THE PLATES.



PLATE I.

1.—HIPPOPOTAMUS. Ornamentation: lotus flowers and buds on the back and sides, a medallion on the neck, painted in deep manganese. The legs are broken and the glaze injured in places. XIth dyn. Blue faïence. L. 14 cm.

Three examples of this animal were first discovered in a tomb of the XIth dyn. at Drah about 'l naggah, at Thebes. They were all originally in the Boulaq Museum. Two, figs. 5, 6, are now at Ghizeh, the third is in the Louvre. Both Mr. MacGregor's and Mr. Hilton Price's (fig. 7) examples were purchased at Luxor and probably also came from Drah about 'l naggah. A large specimen of one, much damaged, in the position of Mr. Price's was on sale last year at a dealer's in Egypt. The lotus plants, reeds, birds and butterflies drawn on the animals are intended to indicate that he is in his usual haunts.

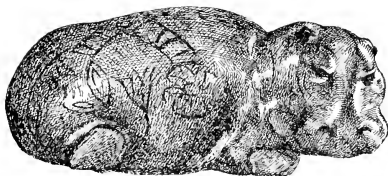


Fig. 5.—HIPPOPOTAMUS. Blue faïence. L. 17 cm. G.

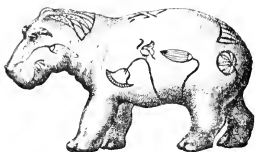


Fig. 6.—HIPPOPOTAMUS. H. 9 cm. G.

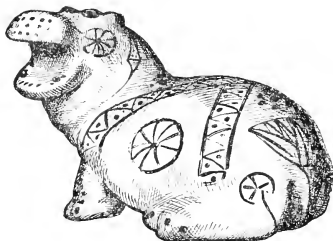


Fig. 7.—HIPPOPOTAMUS. H. 8 cm. H. P.

Small models of the hippopotamus in faïence are known, their technique is not as fine as the above; they may be of later date.

- 2.—STAND FOR VASE. Inscribed in manganese: "Royal offering to Sebek, Lord of Sememu; may he give abundance of provisions for the Ka of Nuseneb." Stands for rounded bottle-shaped vases are rare. The present example is the finest known for the excellence of its technical qualities. Fragments of a similar stand are in the Ghizeh Museum. Xth dyn. Green faïence. H. 5 cm. D. 115 mm.
- 3.—HEAD OF A KING, wearing a helmet. The eyes and eyebrows are inlaid; the holes in front of the helmet are for attaching a golden uræus. Probably a portrait of Thothmes III. This is the most brilliant example of a head in faïence which has yet been discovered. The modelling has all the largeness and breadth of a life-sized figure

and is yet finished with exquisite delicacy. It undoubtedly belonged to a royal statuette. XVIIIth dyn. Hard dark blue faïence; the colour is incorporated with the "body." H. 32 mm.

4.—LIBATION CUP. Inscribed in manganese: "The Osirian, Superintendent of the hareem and priestess of the temple of Amen, Nesi-Khonsu, justified." One of the celebrated Nesi-Khonsu cups, so-called from bearing the name of Nesi-Khonsu, wife of Pinotem II. They have been described as glass paste—Maspero: *Guide du visiteur au Musée de Boulaq*, p. 346—and probably the other cups of the Find in green, yellow, and black and white are in this material, but not so the blue ones. It must be remembered that the quartz frit, the "body," of Egyptian pottery appears vitrified when fired at a high temperature. About a dozen of these cups are in Ghizeh Museum, other Museums possess examples. Major Myers has four examples, Mr. Hilton Price two, and the writer one. The colour and quality of the glaze is of peculiar purity. XXIst dyn. Blue faïence. H. 6 cm.



Fig. 7 a.—STATUETTE. Blue faïence (lost colour). H. 16 cm. G.

PLATE II.

FRAGMENT OF A UAS. Ornamentation: titles and cartouches of Amenhotep II., incised and painted in manganese. One of the interesting points of this object is its large size, indicating a high technical capacity in the potters. The glaze is rich in colour and quality. This fragment was presented by Mr. MacGregor to South Kensington Museum in order that it might be joined to other portions of the Uas found by Prof. Petrie at Nubt and presented by Mr. H. Martyn Kennard to the above Museum. (See Petrie & Quibell: *Nagada and Ballas*, plate lxxviii.) XVIIIth dyn. Blue faïence. H. 20 cm.



EGYPTIAN CERAMIC ART



PLATE III.

BOTTLE-SHAPED VASE. Ornamentation, in pierced work: two vultures bearing the seal, head of Hathor flanked and crowned with uræi, and figure of Bes, separated by papyrus columns, form the motives of the principal band. Above it are two bands, one of almond-shaped, the other of circular pearls; below is a plain spaced band. The mouth and base are formed of open lotus flowers. Inside is a portion of the vessel which held the liquid, fig. 8. A portion of the body of the vase

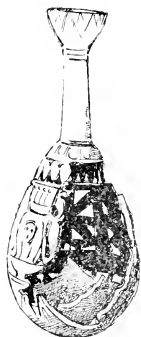


Fig. 8.—REVERSE OF PLATE III.

is broken away. Some fragments of this pierced ware have been discovered, but no complete vessel. Found in a tomb in Upper Egypt (place unknown), together with two wooden balls inlaid with gold and glass, now in the British Museum, and four wooden castanets belonging to the writer. XVIIIth dyn. Hard dark-blue faïence, similar to No. 3, Plate I. H. 17 cm.

PLATE IV.

DRAUGHTBOARD. The squares, three rows of ten, are incised on the top of a box, one end of which is open to admit a drawer. Four of the squares are inscribed with the hieroglyphs *nefer*, X, III. II. Ornamentation: on the sides, alternate *ded*s and "buckles," divided by lines; on the end, inscribed with the name of a king, but it is difficult to say which king (fig. 9). Prof. Erman inclines to the opinion that it is Amenhotep III. The technique is certainly that of pieces bearing his cartouche. The ends of the drawer are decorated in alternate

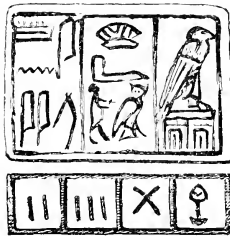


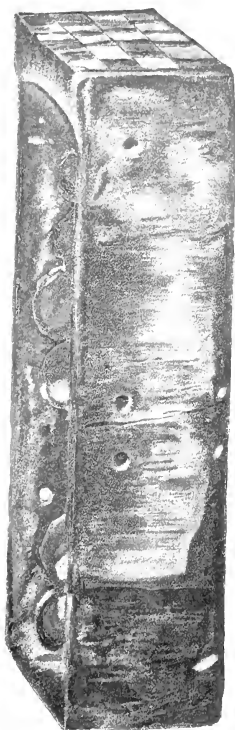
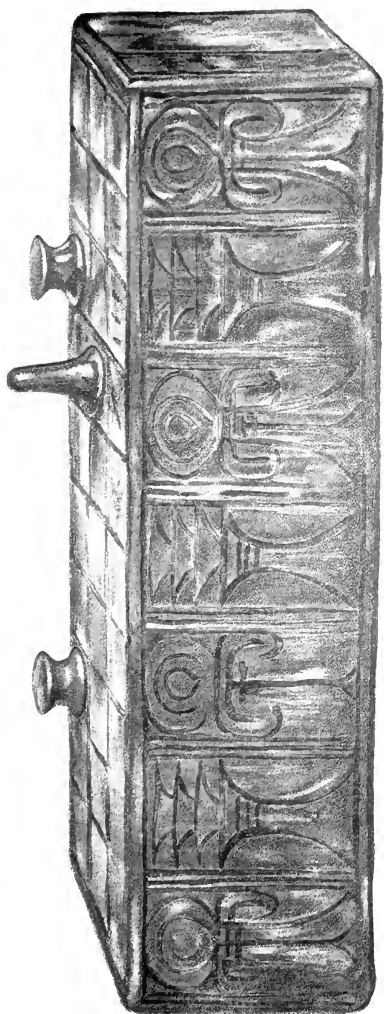
Fig. 9.—END AND SQUARES OF PLATE IV.



Fig. 10.—DRAUGHTMEN.
Faïence. W. M. G.

purple and blue squares. The ornamentation is drawn in manganese. Found at Thebes, and with it some draughtmen, sugar-loaf and seal-shaped. XVIIIth dyn. Hard dark-blue faïence. H. 6 cm., superficies of draughtboard 21 cm. \times 8 cm.

Examples of draughtboards, usually in wood, are to be found in most museums. This one is a unique example in deep-blue faïence. Mr. MacGregor possesses the squares of a board of which the body was



in wood and has perished; they are in hard green faience, five bearing inscriptions in deep blue glass inlay. They have been translated by Prof. Erman (beginning on the right hand):—"You associate in peace," "You mount the stairs of the gods of Heliopolis," "You cross the lake without" "good shepherd (?)"" "every joy by Horus." Fig. 11. Prof. Erman remarks that the inscriptions do not

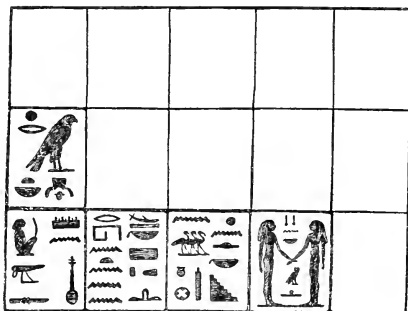


Fig. 11.—SQUARES OF A DRAUGHTBOARD. W. M. G.

give any indication of a definite date, but he thinks the draughtboard was of the XVIIIth dyn. Fragments of what was a very beautiful draughtboard, where the squares are in turquoise faience set in ivory, are in the British Museum. For an account of Egyptian draughtboards see Wiedemann: *Das Brettspiel bei den alten Aegyptern* (Actes du X^e Congrès international des Orientalistes. Session de Genève, 1894. Section iv. pp. 38-61). In the British Museum Jewel Room there is an ivory draughtboard, the squares differently arranged to the above, which was found at Cyprus. On the sides are representations of hunting scenes, the art recalling that of the Nineveh bas-reliefs.

PLATE V.

PORTION OF A BOWL. Ornamentation: on the inside, a rosette in the centre surrounded by fish, lotus flowers and buds, bordered by a chevron pattern, all drawn in manganese on blue ground. On the reverse, bands of chevron patterns and almond-shaped pearls, divided by lines; the colours blue and dark purplish blue. A unique example of the deep, semi-globular bowls in these colours. The British Museum possesses a bowl of somewhat similar form bearing the cartouche of Rameses II.: it is of a different colour. Mr. MacGregor owns two other semi-globular bowls in self colours, green and turquoise, one of the XXVth dyn., the other of Roman period. Another of the latter time in deep blue with incised ornament belongs to the writer. XVIIIth dyn. Faïence. D. 14 cm.



Fig. 11 a.—BOWL. Blue faïence. D. 14 cm. Leyden.





PLATE VI.

BOWL. Ornamentation: on the inside, a rosette in the centre surrounded by four fish having lotus buds in their mouths and two bands of lancet-shaped petals; on the outside an open lotus flower: the whole drawn in manganese, with purplish blue added on the inside. A choice example of the well-known flat-bottomed blue faïence bowls. XVIIIth dyn. Blue faïence. D. 15 cm.

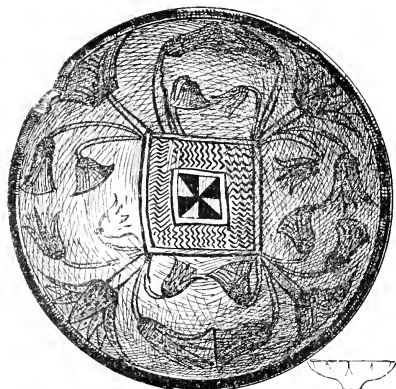


Fig. 12.—Bowl. Blue faïence. D. 25 cm. B. M.

PLATE VII.

- 1.—BOWL. Ornamentation: the inside, two fish having lotus buds in their mouths, with lotus flowers enclosed in chevron border; the reverse, an open lotus flower: all drawn in manganese. XVIIIth dyn. Blue faïence. D. 14 em.
- 2.—BOWL. Ornamentation: the inside, a square tank in the centre, two fish having lotus buds in their mouths, lotus flowers and buds; the reverse, an open lotus flower: all drawn in manganese. XVIIIth dyn. Blue faïence. D. 15 em.



Fig. 13.—Bowl. Blue faïence. D. 17 em. T.



2



PLATE VIII.

- 1, 2.—CROCODILE. The scales and eyes of the animal, the cartouche of Amenhotep III., and figure holding a sceptre, on lower side of base, are incised. XVIIIth dyn. Deep-green glazed schist. L. 5 cm.
- 3, 4.—SEATED FIGURE OF HORUS. Inscription at lower side of base (illegible). Middle Empire or XVIIIth dyn. Green glazed schist. H. 45 mm.
- 5, 6.—SEATED FIGURE OF A SCRIBE. Inscribed at lower side of base: "Twice loved by Horus, the rising sun." Middle Empire. Green glazed schist. H. 4 cm.
- 7.—RING. Ornamentation: menat-shaped bezel, in the centre of which is a pierced ank flanked by uræi, with a Bast-headed ægis crowned with a disk. Ptolemaic period. Pale-blue faïence. H. 38 mm.
- 8.—KOHLL-POT. Cylindrical body, wide flat rim. Ornamentation, in pierced work: on the body of the vase, vultures holding the sign of life and the cartouche of the Royal Princess Mernub, said by Prof. Leiblein to belong to the XVIIIth dynasty: lancet-shaped leaves on the shoulder. XVIIth dyn. Deep-green glazed schist. H. 56 mm.
- 9.—KOHLL-POT. Cylindrical body, wide flat rim. Devoid of ornamentation. XVIIIth dyn. Deep-green glazed schist. H. 46 mm.

Other examples of similar articles for the toilet are to be found in the Museums of London, Paris, Turin, and Ghizeh (figs. 15, 16, 17, 18, 19), but none of these bear cartouches; a small one belonging to Mr. MacGregor is mounted in ivory, fig. 14. The earliest dated example



Fig. 15.—Kohl-pot. Glazed schist. H. 6 cm. T.



Fig. 16.—Kohl-pot. Glazed schist. H. 8 cm. G.



Fig. 14.—Kohl-pot. Glazed schist. H. 4 cm. W. M. G.



Fig. 17.—Kohl-pot and cover. Glazed schist. H. 7 cm. G.

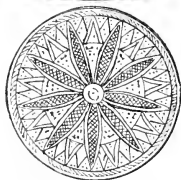


Fig. 18.—Kohl-pot (stand broken). Glazed schist. H. 8 cm. L.



Fig. 19.—Kohl-pot. Glazed schist. H. 7 cm. B. M.

of the art, apart from scarabs and cylinders, is the masterly Head from a sistrum, bearing the cartouche of Usertesen I., fig. 20, belonging to Major Myers. (It will be observed that, accepting the commonly

received chronology, a space of time covering more than seven hundred years had elapsed between the date of this object and that of the Kohl-pots; yet, judging from the evidence of style, it would be inferred that all belong to about the same epoch.) A choice little toilet-box of similar technique is found in the Berlin Museum, fig. 21. Two



Fig. 20.—HEAD FROM SISTRUM.
Glazed schist. XIIIth dyn.
H. 6 cm. W. J. M.

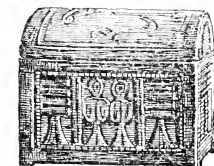


Fig. 21.—TOILET-BOX. Glazed schist.
L. 5 cm. B.

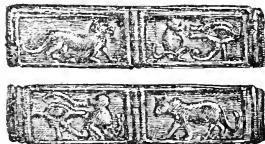


Fig. 22.—HANDLE (?). Glazed schist.
L. 7 cm. W. M. G.



Fig. 23.—HANDLE (?). Glazed schist. L. 8 cm. W. M. G.

objects which may be handles of some toilet article, figs. 22, 23, are in Mr. MacGregor's Collection, which also contains the delicately carved little group of Isis suckling Amenhotep IV., fig. 24. In vase forms there is the piece in the British Museum, fig. 25, and another belonging to Mr. MacGregor, fig. 26, both being bold and symmetrical

in form and wrought to a high degree of finish. Of similar character of workmanship are the two Pectorals, belonging to Ghizeh and Mr. MacGregor (figs. 27-29). One of the principal characteristics of



Fig. 24.—ISIS SUCKLING AMENHOTEP IV. Glazed schist. H. 7 cm. W. M. G.



Fig. 25.—VASE (TROTHMES III.). Glazed schist. H. 9 cm. B. M.

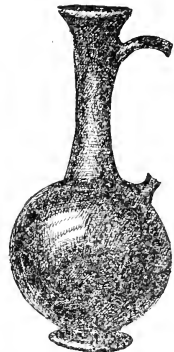


Fig. 26.—VASE. Glazed schist. H. 10 cm. W. M. G.

these objects is the remarkable perfection of the fabrication; the carving is in the highest degree masterly, the stone is carefully selected, and the glaze in its composition and application could not be surpassed.



Fig. 27.—PECTORAL (obverse). Glazed schist. H. 85 mm. G.



Fig. 28.—PECTORAL (reverse). Glazed schist. H. 85 mm. G.

It is probably this excellence of fabrication that accounts for the number of pieces which still exist, and generally in almost perfect preservation.

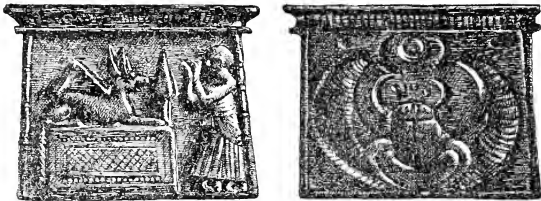


Fig. 29.—PECTORAL. Glazed schist. L. 7 cm. W. M. G.



Fig. 30.—POTTER-POT (?). Glazed schist.
H. 6 cm. B. M.



Fig. 31.—KOHLE-POT. Glazed schist.
H. 5 cm. B. M.

PLATE IX.

PECTORAL. In the shape of a shrine, pierced at the top and bottom for suspension. Ornamentation : on the obverse, the scarab Chepera let in, with two figures standing on its boat adoring; on the reverse, the back of the scarab lined, but uninscribed; on either side of it a kneeling figure adoring; above a winged disk and below a line of inscription : "The sculptor of the monuments of Amen Amen-râ"; above the kneeling figures, "Osiris sent Amenti": the whole drawn in manganese. The scarab is in blackish brown. XXth dyn. Blue faïence. H. 12 cm.

A certain number of blue faïence Pectorals are to be found in museums, and fragments of the same are not uncommon. The present

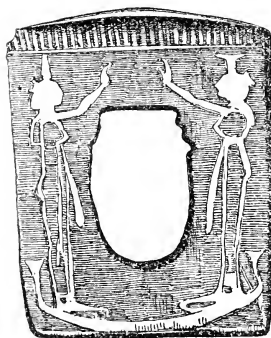


Fig. 32.—PECTORAL. Faïence. H. 12 cm.
Bologna.

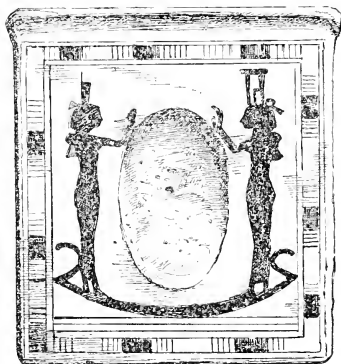


Fig. 33.—PECTORAL. Faïence. H. 10 cm.
W. M. G.



example happens to be in almost perfect state, and for colour and the quality of the glaze is unrivalled. Nothing can be finer than the design of the ornamentation, whether considered as spacing or line drawing. Pectorals in the form of a shrine were made in gold, having the ornamentation in precious stones, in gilt wood (the ornamentation then being in glass-paste), and in other materials. Sometimes those in faience were inlaid with glass-paste in various colours and which had been previously fired; occasionally the inlay is in one colour only, as in fig. 32, where the ground is a faint violet and the ornament in pale green. The ornament in fig 33 is painted in manganese on a blue glaze.

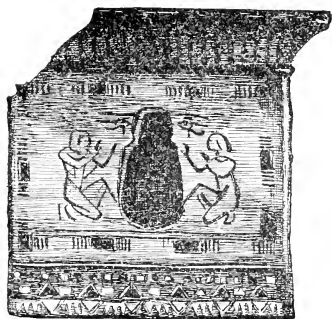


Fig. 33 *a*.—PECTORAL. Blue faience, glass inlay. H. 12 cm. B. M.

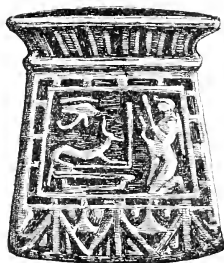


Fig. 33 *b*.—PECTORAL. Faience, yellow slip. H. 10 cm. B. M.

PLATE X.

- 1.—GROUP. An ape seated holding her young one in her arms. XVIIIth dyn. (?). Deep-blue faïence. H. 6 cm.
- 2.—FRAGMENT. Probably a portion of a so-called boomerang. Ornamentation: a standing figure of a man holding two animals, reserved in blue, and incised, on a rich purple ground (reverse, plain). XVIIIth dyn. Deep-blue faïence. H. 4 cm.
- 3.—USHABTI. Ornamentation: an inscription bearing the cartouche of Pinotem. From the Deir-el-Bahari Find. The Ushabtis of the Deir-el-Bahari Find are celebrated for the brilliance of their blue glaze; it is scarcely necessary to point out that the brilliance and purity of the Egyptian glazes cannot be rendered by the pigments of chromolithography, it is only a suggestion of the tones which can be reached. XXIst dyn. Deep-blue faïence. H. 14 cm.
- 4.—FRAGMENT. A portion of the top of a bowl. Ornamentation: two strong lines and two bands of opposed chevrons, incised and painted a deep purple. XVIIIth dyn. Deep-blue faïence. H. 37 mm.
- 5.—FRAGMENT. A portion of a bowl. Ornamentation: a strong line below a band of serrated ornament on deep blue; below this a wavy line on deep blue between two strong lines, incised. XVIIIth dyn. Blue faïence. H. 7 cm.

It is said that certain ancient wares in Chinese porcelain are known only by fragments, and that even minute pieces of these are highly treasured by the Chinese connoisseurs: of some of the Egyptian wares their traces also only exist in shards; we do not, however, hear that they are prized by the native collectors, although to the historian every





Fig. 34. — KOHL-CASE
(cartouche of Amen-
hotep III.). Faïence.
The inscription inlaid.
H. 15 cm. W. M. G.

specimen of these jewelled morsels of faïence is precious. Even where a perfect example or so of the class has been found, the fragments may be valuable from showing variants of the motives of ornamentation. There are doubtless certain phases of the art which are entirely unknown to us at present, yet of which we may hope to attain at least a partial knowledge now that collectors are directing their attention to scraps which formerly were regarded as mere refuse.

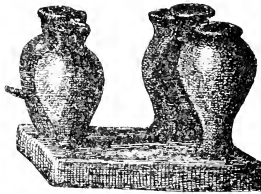


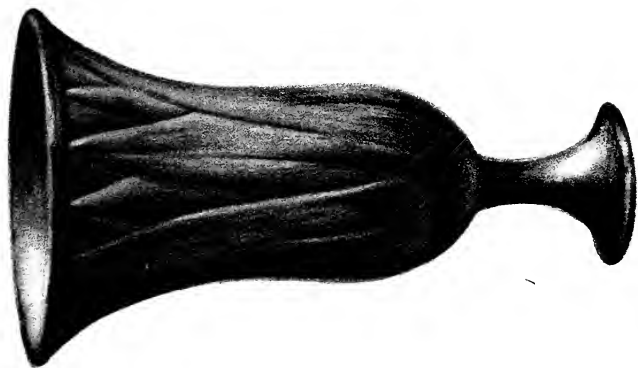
Fig. 35.—MODELS OF JARS. Faïence.
L. 10 cm. Bologna.

PLATE XI.

- 1.—PEAR-SHAPED VASE. Rim at the orifice; devoid of ornamentation. XVIIIth dyn. Blue faïence. H. 6 cm.
- 2.—ARYBALLOS. Projecting lip; devoid of ornamentation. XVIIIth dyn. Deep-blue faïence. H. 6 cm.
- 3.—CYLINDRICAL BOX. The lid is missing. Ornamentation: incised herring-bone pattern alternating with three upright lines in manganese. XVIIIth dyn. Deep-blue faïence. H. 4 cm.
- 4.—ARYBALLOS WITH COVER. Ornamentation: three lines at neck from which fall leaves, scrolls below, in manganese. XVIIIth dyn. Blue faïence. H. 65 mm.
- 5.—ARYBALLOS WITH SPOUT. Ornamentation: a band of almond-shaped pearls in slight relief on the shoulder reserved on a deep-purple ground; below, a lotus flower with the petals in relief. XVIIIth dyn. Blue faïence. H. 6 cm.

All these dainty little objects were toilet-vessels or unguent-pots.





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PLATE XII.

1.—TALL CHALICE. Upright stem, small foot. Ornamentation: lotus flower with the petals in relief. XXth dyn. Blue faïence. H. 14 cm.

2.—CHALICE. Upright stem, small foot, six-lobed cup. Ornamentation: lotus flower with the petals in relief. Both vessels from the Tunch Find. XXth dyn. Blue faïence. H. 11 cm.

These cups belong to a period when the art was realistic and at the same time kept under restraint by refined taste. It would be difficult to cite instances of the application of natural forms to articles of domestic use showing equal elegance of design. Respecting the naturalistic design of ornament, the wall-pictures at the entrance to the tomb of Rameses III., in the Valley of the Kings at Thebes, offers some

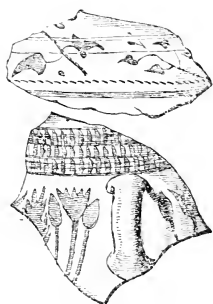


Fig. 36.—TWO FRAGMENTS OF TERRA-COITA VASES. L. 12 cm. W. M. G.



Fig. 37.—FRAGMENT. Blue faïence. H. 9 cm. G.



Fig. 38.—FRAGMENT. Blue faïence. H. 13 cm. Harrow.



Fig. 39.—Bowl. Faïence. D. 10 cm.
F. P.



Fig. 40.—Bowl. Faïence. D. 14 cm.
F. P.

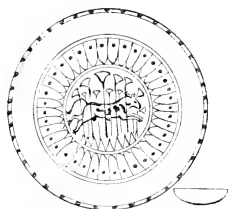


Fig. 41.—Bowl. Faïence. D. 10 cm.
F. P.



Fig. 42.—Bowl. Faïence. D. 10 cm.
F. P.



Fig. 43.—Bowl. Faïence. D. 10 cm. G.



Fig. 44.—Bowl. Faïence. D. 9. F. P.



Fig. 45.—Bowl. Faïence. D. 14 cm.
F. P.

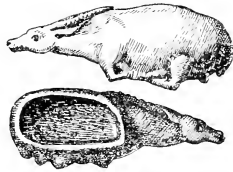


Fig. 46.—TOILET-TRAY. Faïence. L. 66 mm.
W. M. G.

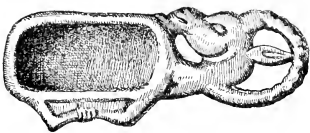


Fig. 47.—TOILET-TRAY. Faïence. L. 11 cm. L.

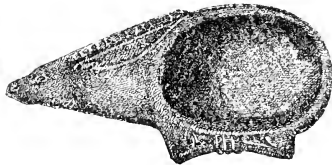


Fig. 48.—TOILET-TRAY. Faïence. L. 13. L.

interesting examples, more especially in some hanging sprays of a plant resembling the convolvulus, where the leaf drawing is entirely naturalistic. The treatment would naturally find representation in the ceramic decoration. An illustration thereof is seen in fig. 36; wherein are two fragments of unglazed pottery found by the writer at Gebelein. Apart from the leaf and flower ornaments, which are in pale manganese on a white ground, it would be concluded that the pottery was Ramesside. The two fragments in figs 37, 38 probably belong to a vase and a cup of this date, so also the series of bowls in blue faience found by Prof. Petrie at Gurob—figs. 39, 40, 41, 42; likewise the Ghizeh bowl, fig. 43. Fig. 44, where the man dances to divert the monkey, is reminiscent of the Turin and British Museum Immouristic papyri; and the curious enquirer might compare fig. 45 with certain quattro-cento maiolica dishes at S. Kensington Museum, where similar subjects are depicted. Instances of natural forms in relief occur in the small trays for the toilet-table in figs. 46, 47, 48; a few similar objects, mostly fragmentary, have been found in alabaster. One of the most perfect examples of an alabaster vase having the handles in gazelles' heads is seen in fig. 49; the original was found by Prof. Petrie at Gurob. The student will remember the Ramesside vases with animals' heads, cut deeply into the walls of Medinet Abu, and others of the reign of Seti I. at Karnac.



Fig. 49.—VASE. Alabaster. H. 8 cm. F. P.



PLATE XIII.

- 1.—VASE. Short cylindrical neck, spreading at the shoulders, diminishing rapidly to the base. Ornamentation : lotus flower on the body in relief. XXth dyn. Blue faïence. H. 7 cm.
- 2.—CHALICE. Upright stem and small foot, six-lobed cup. Ornamentation : the lobes are ribbed. Both vessels from the Tuneh Find. XXth dyn. Blue faïence. H. 10 cm.

PLATE XIV.

- 1.—BOX WITH LID. Ornamentation: ribbed in relief to imitate basket-work; animals, branches of foliage, leaves, rosettes, and conventional motives in manganese. XXth dyn. Deep-blue faïence. H. 15 cm.
- 2.—SPOUTED JAR. Libation vase. Overhanging lip, the body receding to base; devoid of ornamentation. Both vases from the Tunch Find. XXth dyn. Blue faïence. H. 95 mm.

Reference has been made above to the Tell-el-Yahoudieh tiles; the large majority of these are in the British Museum. Mr. MacGregor possesses the body of a Syrian prisoner; it is clad in a rich black, tight-fitting jacket ornamented with rosettes. Fig. 50. This piece was

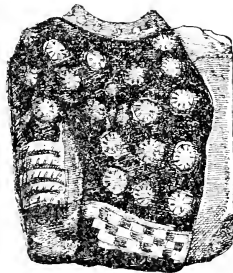
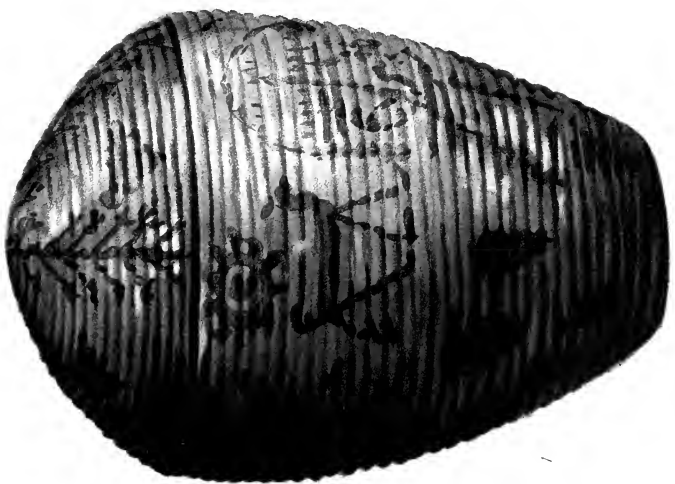
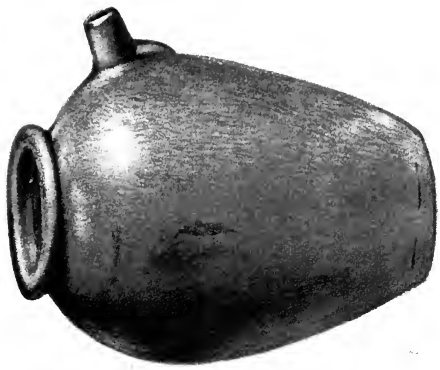


Fig. 50.—BAS-RELIEF. Faïence. H. 8 cm. W. M. G.

purchased from a *felloh* at Luxor, and therefore suggests that it formed part of the wall-decoration of a palace of Rameses III., either at Thebes or Karnac. If bought from a dealer it might have been acquired by



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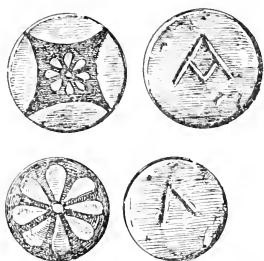


Fig. 51.—INLAID PLAQUES (obverse and reverse). Faience. D. 4 cm. B. M.

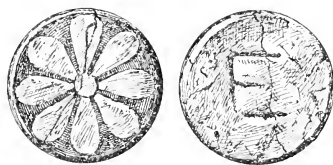


Fig. 52.—INLAID PLAQUE (obverse and reverse).
D. 9 cm. B. M.



Fig. 53.—USHABTI OF RAMSES III.
Faience. H. 30 cm. G.

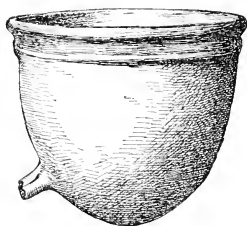


Fig. 54.—WINE-STRAINER. Faience.
H. 13 cm. W. M. G.

him at Cairo, and would then have been from Tell-el-Yahoudieh. With the tiles are found numerous ornamented disks, figs. 51, 52, which were used as inlay for the wall-surface; these, however, may have been a later addition to the wall-decoration, since the incised marks on the reverse must surely have been intended for Greek characters. A typical example of the blue faïence of the period is found in the large Rameses III. ushabti of Ghizeh, fig. 53. The double-spouted strainer, fig. 54, is unique; it may have served for the same purpose as the funnel-shaped vessel through which the wine offered to Akhenaten, in the Tell-el-Amarna sculpture, is being poured: see Prisse d'Avennes. *Histoire de l'Art Egyptien*, plate xvi. The large glazed brick inscribed with the names and titles of Rameses II. is a temple foundation brick, fig. 55; the colour is now green, but was

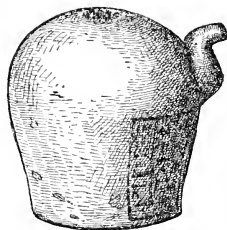
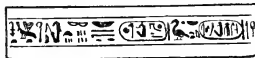


Fig. 55.—FOUNDATION BRICK. Faïence. 36 cm. x 18 cm.
H. 65 mm. W. M. G.

Fig. 56.—LIBATION VASE. Faïence.
(See 'Burlington Club Catalogue.'
Persian Art. 1885.) H. 9 cm.

doubtless originally blue. A similar object is in the Ghizeh Museum. Mr. MacGregor possesses four rather smaller glazed bricks also bearing cartouches of Rameses II. Mr. Fortnum's Libation vase, fig. 56, is

similar in colour to No. 2 of the present Plate. The large vase in fig. 57 was originally in blue, the colour has now faded to white; the small Berlin pot, fig. 58, has also lost its colour and changed to white.



Fig. 57.—VASE. Faïence.
H. 21 cm. W. M. G.



Fig. 58.—TOILET-POT.
Faïence. H. 4 cm. B.



Fig. 59.—PORTION OF BOWL. Faïence.
Ramesseide. D. 12 cm.

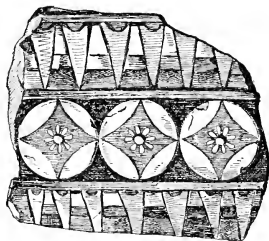


Fig. 59 a.—ARCHITECTURAL ORNAMENT, from Tell-el-Yahoudieh.
Faïence, inlay. H. 16 cm. B. M.

PLATE XV.

VASE WITH COVER. Cylindrical neck with flat rim; tapering body swelling to small foot. Ornamentation: bands of lotus leaves outlined in black and painted in blue, relieved on red and blue grounds; the red paint in places has flowed over the spaces between the bands. This is one of four vases of nearly equal height, two being inscribed "Wines of the North of the Osirian Em Net'chem;" the other pair have "Wines from the South" &c. They are the most important decorated Egyptian unglazed vases yet discovered. XIXth dyn. Terra cotta. H. 92 cm.

The present vase has been included in the series of Plates on account of its unique character, otherwise the intention of the volume refers only to the glazed wares. It was thought, however, that a few illustrations of selected terra-cotta vases might be serviceable to the student, especially some specimens from Ghizeh Museum, which have not yet been published. Unornamented examples have not been introduced, as their artistic and historic interest is of the smallest. The general forms may have slightly changed at various periods, but the divergence in the very limited number of types is accidental, depending on the skill, or whim, or carelessness of the potters. The most convenient forms for ordinary utensils would soon be discovered, and then in a country like Egypt, where life is simple, would be continued over centuries; indeed, it is a common remark that the unglazed pottery made at the present day is similar in form to the vessels used in ancient times. There is much probability that, having regard to the circumstances of their discovery, certain examples of unglazed vessels may be dated with tolerable certainty, but the information is of little value, since other similar objects are found which belong to periods some centuries earlier or later. As soon, however, as the vase is painted, whether in one or more colours, it becomes a work of art, and if a collection of the Egyptian unglazed painted wares in good condition could be secured they would



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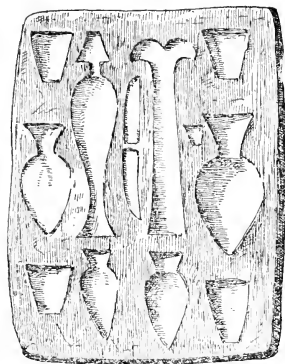


Fig. 60.—TABLET WITH VASE FORMS. Stucco.
H. 15 cm. G.



D. 14 cm.

H. 9 cm.

Fig. 61.—TWO OLD EMPIRE VASES. Terra cotta. G.

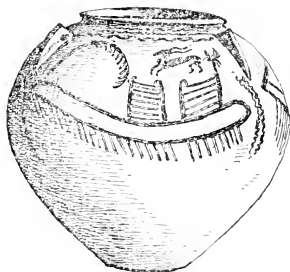


Fig. 62.—VASE. Terra cotta.
H. 20 cm. G.

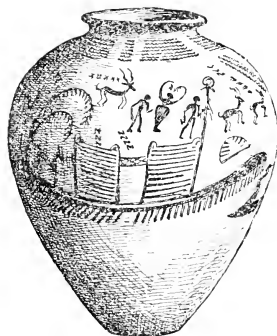


Fig. 63.—VASE. Terra cotta.
H. 30 cm. G.

form a series of really beautiful objects. But it is very rare indeed to find unglazed vases where the colour is in anything approaching its original state; it is frequently dimmed and blurred, and most often shows its former decoration simply as a faint stain. Still, where the vase has been painted the design and technique will usually be in a style making the object worthy of study.

In one of the rooms of the Old Empire at Ghizeh Museum may be seen a stucco tablet with a number of vase forms in intaglio, fig. 69. Dr. Brugsch Bey informed me that it was found in a tomb of the IVth dynasty, and that it was intended to represent vases for the deceased, after the manner of small models and painted representations of various funereal objects; it therefore gives the forms of the ordinary cups and vases of the period, and some of these, it will be seen on comparing the forms with more recent vessels, were perpetuated into later times, but whether at the earlier period they were decorated is perhaps uncertain. The two decorated examples in fig. 61 are unquestionably of the Old Empire; they are the same forms as the stone vases, and their technique indicates good potting of primitive times. A series of this pottery will be found illustrated in M. de Morgan's work mentioned above. Of the time of the Old Empire are also the two jars in figs. 62, 63; the drawing on the reptile vase, fig. 64, scorpions, snakes, and crocodiles, is more advanced in style, and should therefore belong to a later epoch. The choice of these creatures for a decorative purpose on a domestic vessel suggests they were not regarded with abhorrence by the old Egyptians. The respect in which they held the crocodile is well known, and they may even have had a kindly feeling towards snakes and scorpions. Of the rest it may be mentioned that fig. 65 belongs to a temple deposit of Thothmes III. discovered by Prof. Petrie at Coptos. Plaques with scorpions in relief were on the necks of the vases (one is represented at the base); some of the gazelle heads were missing. Fig. 66 is from a tomb at Thebes, I believe of the XIXth dynasty. This is one of the few instances where the colour is in its original state; I happened to see it when taken out of the tomb by Prof. Maspero, and the tints were as fresh as on the day when it left the artist's hands. It is now in the Ghizeh Museum. Figs. 67, 68 represent two vases in the Museum of University College, London, where Prof. Petrie has arranged a collection

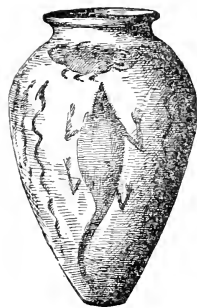


Fig. 64.—VASE. Terra cotta.
H. 30 cm. W. M. G.



Fig. 65.—SIX JOINED VASES.
F. P.

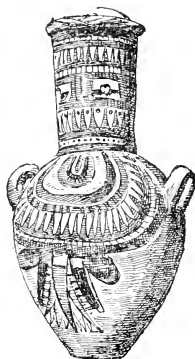


Fig. 66.—VASE. Terra cotta.
H. 20 cm. G.



Fig. 67.—VASE. Terra cotta.
H. 70 cm. F. P.



Fig. 68.—VASE. Terra cotta.
H. 33 cm. F. P.



H. 35 cm.



H. 45 cm.

Fig. 69.—Two VASES. Terra cotta. G.



Fig. 70.—VASE. Terra cotta. H. 35 cm. G.



Fig. 71.—VASE. Terra cotta. 60 cm. G.



Fig. 72.—VASE. Terra cotta. H. 65 cm. G.



Fig. 73.—VASE. Terra cotta. H. 60 cm. G.



Fig. 74.—VASE. Terra cotta. H. 33 cm. G.



Fig. 75.—VASE. Terra cotta. H. 45 cm. G.



H. 50 cm.



H. 32 cm.

Fig. 76.—Two VASES. Terra cotta. F. P.



H. 30 cm.



H. 26 cm.

Fig. 77.—Two VASES. Terra cotta. F. P.



H. 47 cm.



H. 27 cm.

Fig. 78.—Two VASES. Terra cotta. F. P.



Fig. 79.—VASE. Terra cotta. H. 8 cm. F. P.

of terra-cotta vases found by himself in chronological order; these two, however, were purchased. The two vases in fig. 69 are probably early; the larger portion of the rest, figs. 70-79, are Ramesside. The markings on the three vessels in fig. 80 are in bitumen, which has apparently



H. 28 cm. 13 cm. 20 cm.

Fig. 80.—TWO VASES AND CUP. Terra
cotta. G.



Fig. 81.—VASE. Terra cotta.
H. 14 cm. G.



Fig. 82.—VASE IN FORM OF BIRD.
Terra cotta. L. 14 cm. W. M. G.



Fig. 83.—BOWL. Terra cotta.
D. 12 cm. W. M. G.

accidentally dropped upon them. The colours on fig. 81 are of singular delicacy, although now much faded. The rhyton in fig. 82 is evidently related to the Naucratis duck in fig. 177. Fig. 83 represents a bowl with three loose rings (two missing) found at Gebelein. The figure is reminiscent of the grotesque satyrs on archaic Greek pottery, but this is probably of native fabrication; he is, indeed, one of the "Egyptian Bacchanals," whose dance was emulated, after the banquet, on board Pompey's galley off Misenum. Mr. MacGregor has fragments of two other bowls of the same style.

The above illustrations were mostly drawn from studies in sketch-books, where the relative scale was not preserved. It is therefore necessary to note the sizes here given; these, however, are sometimes only approximations, from the originals being locked in glass cases, where they were sketched. The "body" of the vases is in a clay which ranges from pale red to a light yellowish-drab colour.

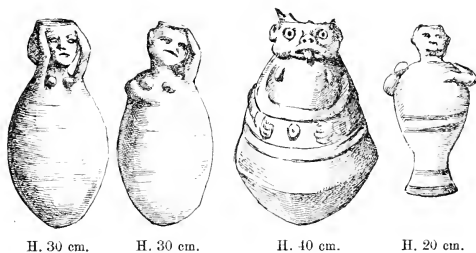


Fig. 83 a.—VASES. Terra cotta.



PLATE XVI.

- 1.—AMULET. A *ded* surmounted by the atef crown, a sceptre on either side. Inscribed "Lady of Thebes, Giver of Life," incised. XXVIth dyn. Blue faïence. H. 63 mm.
- 2.—AMULET. A pendant. A winged Bes in relief, with a sceptre, standing between papyrus stems; below, a procession of animals in an oval formed by a snake with his tail in his mouth, also in relief. XXVIth dyn. Green faïence. H. 5 cm.
- 3.—FRAGMENT OF A BOWL. Ornamentation: outside, a band of rosettes in pierced work, between two bands of pearls in relief. On the edge of the bowl two frogs; inside, a strap pattern, pierced, and a fish, modelled in the round—see fig. 84. XXVIth dyn. Green faïence. L. 11 cm.

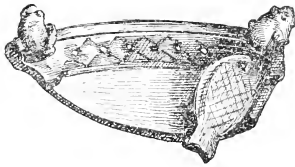


Fig. 84.—FRAGMENT OF A BOWL. Faïence.
L. 11 cm. W. M. G.

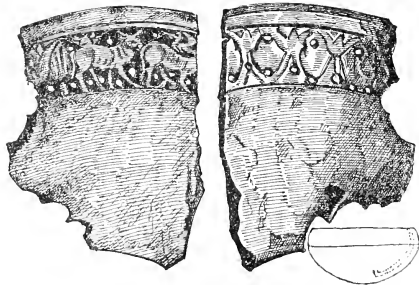


Fig. 85.—FRAGMENT OF BOWL. Faïence. H. 8 cm. G.

As the bowl was pierced below the rim it is evident that it could not have been used for drinking in the usual manner. There must have been an orifice in the rim, or perhaps in the mouth of one of the frogs,

communicating with another at the bottom of the bowl, through which the liquid was sucked. Another fragment of a similar kind of puzzle-bowl is in the Ghizeh Museum, showing the passage pierced in the side of the bowl—see fig. 85. The ornamentation in this instance consisted of a band of oxen with lotus flowers in pierced work on the outside and a lotus flower decoration on the inside. The glaze had lost its colour.

- 4.—PLAQUE. Bearing the cartouches of King Amasis, with inscription "Living like Rā in eternity." Incised and filled in with an inlay of blue glass-paste. XXVith dyn. Pale-green faïence. 56 mm. square.
- 5.—STATUETTE OF BES. Each side presents a front view of the figure. The plumes have been inlaid with ivory, one piece remaining. Somewhat similar figures of Bes are included in the Tunch Find. XVIIIth dyn. Dark-blue faïence. H. 63 mm.

The small plaque, No. 4, is a characteristic specimen of the XXVith dynasty technique, which is in every respect good "potting." The colours vary in tone, but a pale green is that generally preferred. This is the colour of the typical flat, bottle-shaped vase with modelled and incised ornament, and inscription of good wishes for the new year, in fig. 86,



Fig. 86.—BOTTLE-SHAPED VASE. Faïence. H. 15 cm. B. M.



Fig. 87.—ANNULAR-SHAPED VASE. Faïence.
H. 8 cm. G.



Fig. 88.—BOTTLE-SHAPED VASE. Faïence.
H. 18 cm. A.

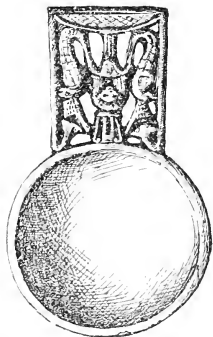


Fig. 89.—TOILET-TRAY. Faïence.
H. 9 cm. W. M. G.

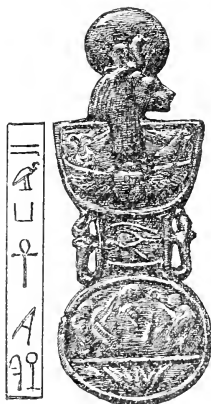


Fig. 90.—MENAT? Faïence.
H. 10 cm. W. M. G.



Fig. 91.—MENAT? Schist?
H. 13 cm. B.

together with the two others of similar technique from Ghizeh and Athens, figs. 87, 88. The small plaques, amulets, menats, &c., with ornamentation in low relief, are often of extreme delicacy of manipulation, figs. 89-91. Two of the most important examples of the art are the large pedestal at Ghizeh, fig. 92, a piece of sculpturesque design of

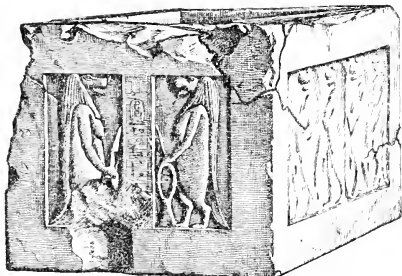


Fig. 92.—PEDESTAL. Faïence. H. 18 cm. G.



Fig. 94.—ARYBALLOS. Faïence.
H. 5 cm. B. M.

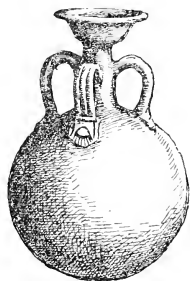


Fig. 95.—BOTTLE-SHAPED VASE.
Faïence. 8 cm. W. M. G.

great dignity, and the noble lion rhyton at the Louvre, fig. 93. The colour of the latter is the same as the ded in No. 1 of the present Plate,

the eyes being in crystal. The piece is unfortunately only a fragment, but from what remains it is evident that the action was well conceived and the modelling masterly in execution. The small aryballos on fig. 94 naturally recalls the objects of a similar shape which are known in Greek pottery as Æginetan, from many of them being found in the island of Ægina; these, however, are all inferior in workmanship to some which have been found in Egypt. The former were therefore probably a common ware made for the Greek market; the objects were also possibly imitated by the Phœnicians and by them sold in other countries of the Mediterranean; some have been found in Sardinia.



Fig. 93.—RHYTON. FAÏENCE. H, 11 cm. L.

PLATE XVII.

- 1.—AMULET. A *ded*. At the sides a vulture and uræus snake, papyrus stems and sceptres; surmounted by the atef crown: all in relief. XXVIth dyn. Pale-green faïence. H. 14 cm.

- 2.—AMULET. Obverse: a winged divinity holding in one hand a spear with which he is piercing a serpent; he may possibly be Set with some attribute of Horus; two inscriptions much abraded. Reverse: a ram-headed Sphinx reclining on a sculptured base, and wearing a head-dress consisting of a disk, feathers, and two uræi. The inscription gives the name of the ram as "Amen-Rā, divine king." It is the rare Reheni of Amon, known on monuments of Amenhotep III., and the original of Jupiter Ammon. See Proc. Soc. Bib. Arch., Jan. 1894. XXVIth dyn. (?). Pale-blue glazed schist. H. 7 cm.

- 3.—A *DED*. Modelled in the round. The lower portion is discoloured. This finely modelled object is the largest known of its kind. XXVIth dyn. Pale-green faïence. H. 18 cm.

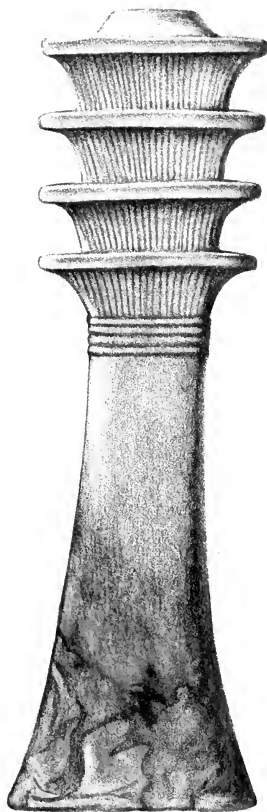


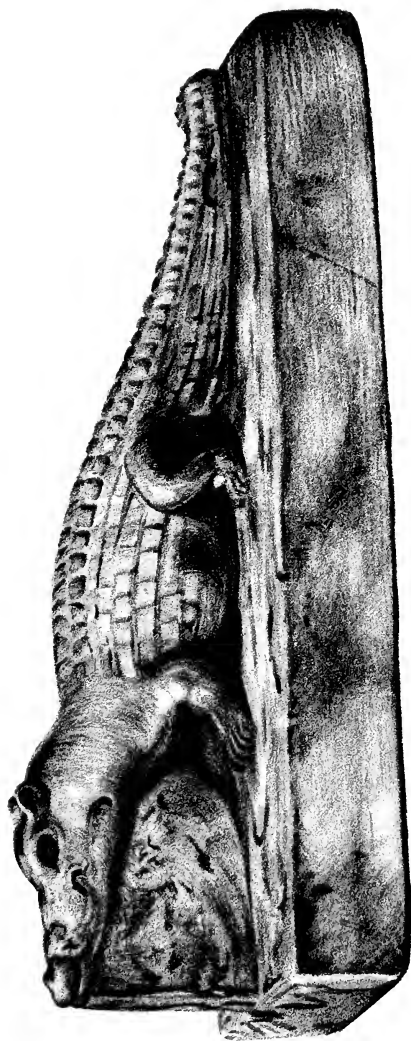


PLATE XVIII.

MODEL OF A HELMET. Inscribed with the name of the Osirian Har
Psamtik. Unique. XXVIth dyn. Pale-green faïence (discoloured).
H. 20 cm.

PLATE XIX.

CROCODILE, on a pedestal. The head pierced for plumes and resting on a slab; the eyes were probably in crystal. Inscribed on the top and front of pedestal with the name of Amen-Râ. XXVith dyn. Green faïence. L. 21 cm.



EGYPTIAN CERAMIC ART



PLATE XX.

1.—VASE. Straight sides sloping downwards, probably a measure. An oinochoe painted in manganese on the outside. XXVth dyn. (?). Blue faïence. H. 5 cm. D. 9 cm.

2.—VASE. Receding neck, bulbous body, small foot. Ornamentation: lotus flowers springing from foot, in manganese; the interior a dark purple colour. Ramesside period. Blue faïence. H. 83 mm.

The glaze of the latter vessel is somewhat similar to the portion of a votive stèle in fig. 96. The British Museum plaque, fig. 97, showing the



Fig. 96.—Stelk. Faïence. H. 34 cm.
W. M. G.



Fig. 97.—Stelk. Faïence.
H. 17 cm. B. M.

Royal Scribe and Treasurer Amenopt adoring Osiris, is a very brilliant example of the blue glaze and a good illustration of refined tile

drawing. In a more powerful blue is the characteristic two-handled bottle-shaped vase from the Louvre, fig. 98. The Bologna so-called false-necked vase in deep blue, fig. 99, is similar in form and



Fig. 98.—VASE. Faïence. H. 23 cm. L.



Fig. 100.—BOTTLE-SHAPED VASE. Faïence.
H. 12 cm. F. P.



Fig. 99.—BOTTLE-SHAPED VASE.
Faïence. Bologna.



Fig. 101.—BOTTLE-SHAPED VASE. Faïence.
H. 10 cm. F. P.



ornamentation to one of the vases painted on the wall of the tomb of Rameses III. in the Valley of the Kings; which, judging from the colour, is there intended to represent a terra-cotta vase. The drawing of the oxen in fig. 100 recalls that of the same animals in the Tell-el-Amarna pavement, yet the technique of the vase rather suggests the Ramesside time.



Fig. 102.—VASE. Faïence. 10 cm. B. M.

PLATE XXI.

SISTRUM. The handle is missing. At the top are two human-headed hawks with disks and a figure of Maat; below, a naos having a line of uræus snakes at the base; at the bottom a Hathor head, with a large uræus

snake on either side, bearing respectively the crown of Upper and of Lower Egypt. Examples of faïence sistra from the XVIIth dynasty downwards are found in Museums; some belonging to the XXVIth dyn. have the inscriptions on the handle inlaid; of the Ptolemaic period they appear to be usually written in manganese. Ptolemaic period. Faïence, probably originally pale blue, now covered with an opalescent iridescence. H. 28 cm.

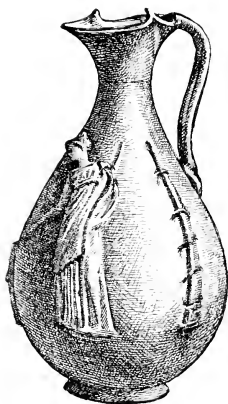
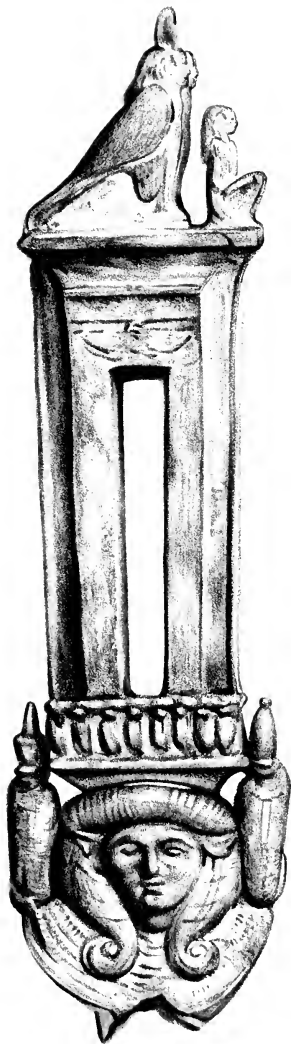


Fig. 103.—ΟΙΝΟΧΟΗ. Faïence.
H. 30 cm. B. M.

One of the typical examples of the Ptolemaic pottery is to be seen at the British Museum, in the large oinochoe with ornamentation in relief and which bears a partially effaced inscription, possibly a royal name (a similar vessel in the Louvre is inscribed "Berenice"); the colour is a pale green, fig. 103. See *Archäologische Zeitung*, Hübner, vol. ii. 1869, p. 35. Fragments of similar vessels in the same hard "body"

have been found and there are other intact examples. These may have been fabricated at Alexandria, and objects in a similar technique have been found there, see fig. 104. Some of the more carefully modelled figurines at Ghizeh are ascribed to this period, figs. 105, 106; also the humouristic groups, as Mr. MacGregor's Bes on the shoulders of the



EGYPTIAN CERAMIC ART



Fig. 107.—*BES CARRIED BY PRAH.*
Faïence. H. 11 cm. W. M. G.



Fig. 105.—*THOTH.*
Faïence. H. 10 cm. G.



Fig. 106.—*ISIS AND HORUS.*
Faïence. H. 13 cm. G.



Fig. 104.—*THREE STATUETTES.* Faïence.
H. 45 mm. W. M. G.



Fig. 108.—*LEGS OF A NEGRESS WITH MONKEYS AND GAZELLE.* Faïence. H. 9 cm. B. M.

embryo Ptah, fig. 107, and the fragment of a figure of a negress with monkeys and gazelle at the British Museum, fig. 108. The beautiful stand for a vase, fig. 109, where the figures are white on a blue ground,



Fig. 109.—VASE-STAND. Faïence.
H. 11 cm. W. M. G.



Fig. 110.—VASE. Faïence.
H. 11 cm. W. M. G.

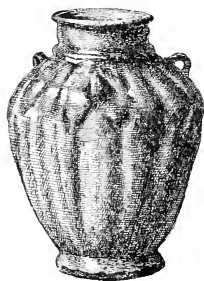


Fig. 111.—VASE. Faïence.
H. 11 cm. W. M. G.



Fig. 112.—FIVE VASES ON A CAMEL. Faïence.
H. 13 cm. G.

is a novel design for this article; it might serve for the stand of the vase in white with blue drops in fig. 110. Fig. 111 is the only example of pink glaze known to the writer. The animals, as those in

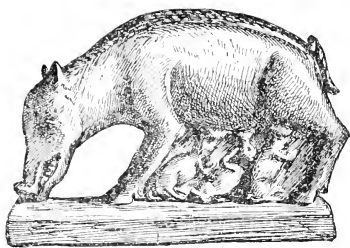


Fig. 113.—Sow with sucking Pigs. Faïence.
H. 10 cm. B. M.



Fig. 115.—Vase in form of Gazelle.
Faïence. H. 7 cm. B. M.



Fig. 114.—CROCODILE. Faïence. L. 14 cm. F. G.



Fig. 116.—BOWL. Lustre faïence.
H. 10 cm. B. M.

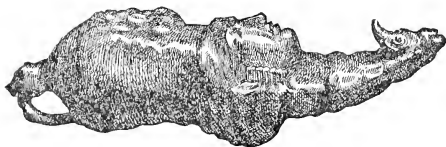


Fig. 117.—Bovis. Faïence. L. 33 cm. B. M.



Fig. 119.—RAM-HEADED GOD ON A LION. Faience. H. 5 cm. H. P.



Fig. 120.—SEI. Faience. H. 45 mm. B.

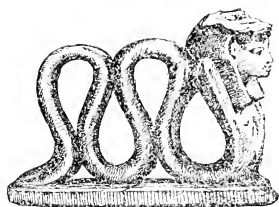


Fig. 121.—RANES? Faience. L. 14 cm. B. M.



Fig. 118.—NEPTUNE. Faience. H. 14 cm. G.

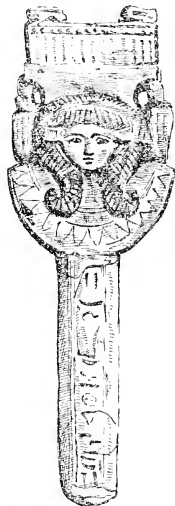


Fig. 122.—HANDLE OF SISTRUM. Faience. H. 21 cm. W. M. G.

figs. 112-115, are designed with truth and spirit. Fig. 116 is a singular instance of the occurrence of lustre in ancient pottery. The vase is dark blue and the lustre ruby-coloured; its production must be concluded to have been accidental. The pot itself was purchased with other Ptolemaic vessels, apparently from the same Find. The rhyton in deep-green glaze (discoloured), fig. 117, is typical of a bold and facile art: its technique is Egyptian, and most probable period Ptolemaic. A mutilated figure of Neptune in green glaze, fig. 118, appears to be a copy of a Greek statue, the torso being modelled with fine feeling for nature. The two small figures, figs. 119, 120, are types of great rarity, the former being probably unique, and the latter, the god Set, only known in a few examples in perhaps not half a dozen collections. Fig. 121 may be intended for Ranen; the prettily designed head is well combined with the body of the snake. The Hathor-headed handle of a sistrum, fig. 122, though evidently of the same style as the one in the present Plate, is less carefully modelled.



Fig. 123.—MONKEY WITH TWO POTS IN A CARTOUCHE.
Faïence. L. 7 cm. W. M. G.



Fig. 124.—STATUETTE. Faïence.
H. 11 cm. W. M. G.

PLATE XXII.

- 1.—PORTION OF A BOWL. Flat-bottomed and standing on a ring. Ornamentation: an imitation of dark-blue veined onyx. The coloration is of extreme brilliancy. The body is composed of a white quartz frit mixed with pieces of glass-paste. It is, I believe, the only known example of this particular method of fabrication—a method with capabilities of great artistic value. Ptolemaic (?). L. 10 cm.
- 2.—BOX. With convex lid and standing on five feet; the sides are pierced with holes. Devoid of ornamentation. XVIIIth dyn. Deep-blue faïence. H. 4 cm.



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PLATE XXIII.

VASE. With globular body, expanding neck, and small hollow foot. Ornamentation: on the neck a band of conventional vine-leaves and bunches of grapes; on the upper part of the body four wild animals of conventional form in violent action; the above ornament is in golden green on the blue ground and is in relief: the green colour has been obtained by painting the relief ornament yellow and then finishing with a general glaze of blue. Below lotus petals with the interstices filled in with cross hatching. Roman period. Deep-blue faïence. H. 15 cm.

This vase is an example of the pottery of late Roman time, which has only recently been known, although stray specimens of the ware may occasionally have been preserved in Egyptian Museums. About a dozen years ago the distinguished Director of a well-known Museum had relegated an interesting example to a dark corner of one of his glass cases. He stated that he considered it to be of no account. His opinion has now probably changed. The first display of a certain number of these pieces took place at the Egyptian Exhibition held at the Burlington Club in 1895, where those interested in ceramic art were naturally much impressed by the striking artistic qualities of the ware. Among others the late Sir Wollaston Franks was warm in his expression of admiration of what to him was the revelation of a new phase of art. These wares, indeed, mark a fresh departure in ceramic art. The Byzantine, Persian, Syrian, Medieval Egyptian, and the early Italian wares all show the influence of this latest effort of the art of ancient Egypt, which might almost be frankly accepted as a real initiatory movement, for such indeed it may be termed. Respecting the date of the pieces, it is perhaps at present impossible to say more than that they belong to the Ist and IInd centuries of our era. Examples of what appear to be of the earlier style of ware have been found at Pompeii, fig. 125, and were therefore fabricated before A.D. 79. The vase in the present Plate has the charac-

teristics of the later period of the art, the animals being entirely conventional and in a manner different from the classical conventional animals; they are more Oriental in design, and so also the vine-leaves. For the vine ornament the earliest Coptic textiles may be consulted. (For illustrations of the textile and other ornament bearing on the art, see Henry Wallis. *Persian Ceramic Art. The Godman Collection.* 1891.



Fig. 125.—VASE WITH RIM AND STAND, RESTORED. Faience.
H. 15 cm. Naples Museum.

The appendix Plates.) It will be observed from this example and others in the text-illustrations, that the lotus-flower ornament of the lower portion of the body of the vase was almost constantly indicated, and may possibly have been retained on Byzantine vases. The most frequently repeated motives of classical ornamentation are the egg and dart and the wave pattern; where a scroll is attempted, as in Plate XXIV., it is less defined than in ordinary classical work. But in this piece the modelling generally lacks precision. The birds, although vigorous in design and admirable as ornament, are decidedly generalized in treatment. By a fortunate accident I am able to offer an illustration of a similar motive in a Ramesside vase, fig. 101. Belonging to the same ware as

Mr. MacGregor's plate is the fragment at Ghizeh, fig. 125 *a*, which is valuable as showing a simpler arrangement of the same decorative elements. Another scheme of ornamentation is seen in Plate XXV., where the design is slightly incised on a white ground and then tinted with manganese, the edge and reverse being a brilliant turquoise-blue. Anyone familiar with XIIIth century Persian ceramic art will detect



Fig. 125 *a*.—FRAGMENT. Faïence. H. 16 cm. G.

analogies of treatment in the design of the central portion of this plate and those on the Persian dishes. This adaptation of the older motives may have arisen from the Persian potters having seen examples of the Egyptian ware in their native land: it is on record that after the Persian conquest a vast quantity of booty was taken by the conquerors to Persia; Egypt was even said to have been stripped by Ochus of everything valuable. Further analogies with other mediæval wares could be pointed out; it would, however, be tedious to refer to them in the absence of illustrations of the later faïence.

Grouping together Plates XXIII., XXIV., XXV., XXVII., XXIX., and XXX. with the text-illustrations, figs. 126-136, the examples of the earlier style will probably range from figs. 126-129, those of the later including all the Plates and the rest of the text-illustrations of the



Fig. 126.—FRAGMENT OF A VASE. Faïence.
H. 10 cm. B. (Mon. dell' Inst. vol. ii.
1882; Ann. dell' Inst. vol. liv. 1882.)



Fig. 127.—VASO. Faïence. H. 12 cm.
W. M. G.

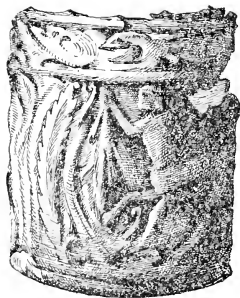


Fig. 128.—VASE. Faïence. H. 14 cm.
W. M. G.



Fig. 129.—PORTION OF VASE WITH HANDLE.
Faïence. H. 20 cm. W. J. M.



Fig. 130.—VASE. Faïence. H. 16 cm. B.



Fig. 131.—VASE. Faïence. H. 17 cm. G.



Fig. 132.—VASE. Faïence. H. 22 cm. G.



Fig. 133.—VASE. Faïence. H. 17 cm. G.



Fig. 134.—PORTION OF VASE. Faïence.
H. 14 cm. W. M. G.



Fig. 135.—VASE. Faïence. H. 16 cm.
Dr. Fouquet.

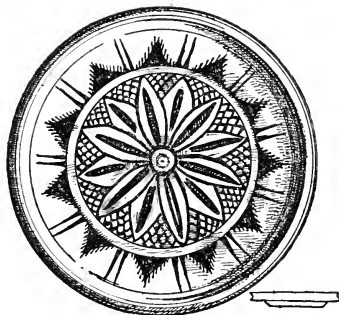


Fig. 136.—PLATE. Faïence. D. 22 cm. G.

group. It must be confessed that at present they offer but the slightest data towards a chronological arrangement which could be put forth as convincing. A large proportion of what may be called the later ware has been found in the Fayoom, and the vessels may have been made there. The remains of a pottery fabric at Memphis yielded numerous fragments of a similar style, and it is possible the ware was produced at

many potteries in Lower Egypt. Among the other objects of the same period given in the text-illustrations are the small *scodello* painted in turquoise and manganese from the Louvre, fig. 137, the large goblet in

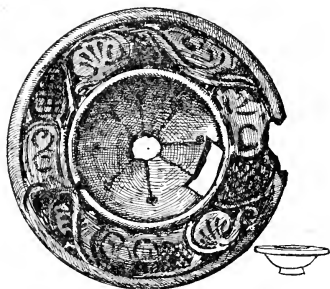


Fig. 137.—Bowl. Faïence. D. 10 cm. L.



Fig. 138.—Cup. Faïence. H. 18 cm. G.



Fig. 139.—Dog. Faïence. H. 11 cm. B. M.



Fig. 140.—Dog. Faïence. H. 17 cm. G.

brilliant turquoise from Ghizeh, fig. 138, the two seated dogs, also in turquoise-blue, figs. 139, 140, the fragment of the large head of Bes in

the British Museum, in a strong blue, fig. 141, and the lamp from Mr. MacGregor's Collection, fig. 142; although the latter possesses the same technique, yet it shows a purity of design in the figure of the little winged eros which is wanting in the other pieces. The same refinement of type is observable in the design of the head ornamenting the



Fig. 141.—HEAD OF BES. Faïence. H. 20 cm.
B. M.



Fig. 142.—LAMP. Faïence. H. 15 cm.
W. M. G.



Fig. 143.—VASE. Faïence. H. 14 cm.
Musée Guimet.

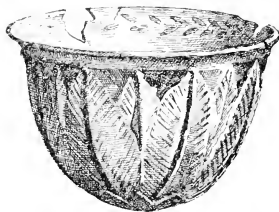


Fig. 144.—BOWL. Faïence. D 12 cm.
Geneva.

vase from the Musée Guimet, fig. 143, which may perhaps be Ptolemaic. The bowl from the Musée Fol at Geneva, fig. 144, is a late ware of which examples are known in terra cotta, and are found in many Museums. The little bottle belonging to M. Bouriant, fig. 145, is



Fig. 145.—BOTTLE. Faïence.
H. 9 cm. M. Bouriant.

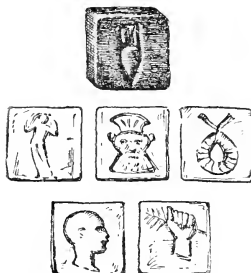


Fig. 146.—DIE. Faïence. H. 23 mm.
W. M. G.

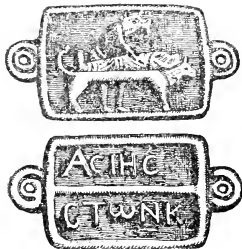


Fig. 147.—TABLET. Faïence.
L. 10 cm. B. M.



Fig. 148.—TABLET. Faïence.
H. 12 cm. B. M.

brilliant in colour, the ornamentation being in turquoise-blue and manganese on a white ground; it is in an excellent state of preservation. So also is the die, fig. 146; it is entirely in blue, the subjects of the different facets being rather deeply incised; the nude figure is intended for

the Venus Anadyomene. The inscribed tablets, figs. 147, 148, have the characters in relief and are painted yellow on a green ground. This method of ornamentation is found on numerous small amulets and plaques of usually hasty workmanship; the lion's head in fig. 149 is an example of the class. Fig. 150 is in green glazed stone, showing that the art of glazing stone was practised in late times.



Fig. 150.—PORTION OF
HEAD. Glazed schist.
H. 11 cm. W. M. G.



Fig. 149.—LION'S HEAD.
Faience, D. 5 cm. F. G.



Fig. 151.—BOTTLE. Black ware.
H. 12 cm. W. M. G.



PLATE XXIV.

PLATE. Shallow rim, annular foot; a portion is missing. Ornamentation : the centre divided into two semicircular compartments, each containing two ducks, *vis-à-vis*, surrounded by an ornamental border of flowing scroll pattern, the whole modelled in relief (compare with fig. 101). Roman period. Deep-blue faïence. D. 19 cm.

PLATE XXV.

PLATE. With narrow rim and annular foot. Ornamentation: the centre contains an antelope on a background of foliage, both treated conventionally, framed by lines, the outer ones a wave pattern; incised and painted in manganese on a white ground (considerably stained); the rim and reverse in turquoise-blue. This is the only known example of animal design on the plates having a white ground on the obverse: a geometrical pattern on another plate of similar style is shown in fig. 136. Samples of plates of the same form where the turquoise glaze covers both sides are not uncommon. Roman period. Faïence. D. 22 cm.





PLATE XXVI.

1.—FRAGMENT. Containing the cartouche and titles of Amenhotep III. in pale greenish-blue inlay on deep-blue ground; the colour has probably deteriorated. XVIIIth dyn. Faïence. L. 5 cm.

2.—VASE. Projecting lip, curved neck, body diminishing downwards. Ornamentation: fluting and chevrons on the shoulder, palmettes and conventional lotus on the body: embossed and engraved. The metal is decomposed in places, which is frequently the case with the Egyptian silver vases. Ptolemaic. Silver. H. 9 cm.

Mr. MacGregor's Collection also contains three other silver vessels, figs. 152-154, which evidently belong to one and the same Find, its place, however, is unknown; the forms are early. Silver vessels are rare



Fig. 152.—VASE. Silver.
H. 17 cm. W. M. G.



Fig. 154.—CUP. Silver.
H. 6 cm. W. M. G.



Fig. 153.—BOWL. Silver.
D. 12 cm. W. M. G.

on account of the metal being perishable. Some have been found of the style and period of the Bosco Reale dishes ornamented with busts in relief, but in damaged condition. The best preserved are those in the

Ghizeh Museum found at Thmouis, fig. 155; these fine bowls are probably of the Ptolemaic period. I am indebted to Dr. Brugsch for a

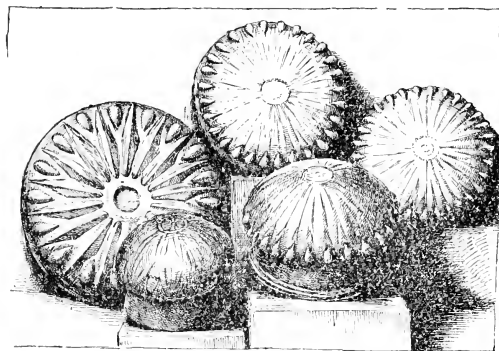


Fig. 155.—FIVE BOWLS. Silver. G.

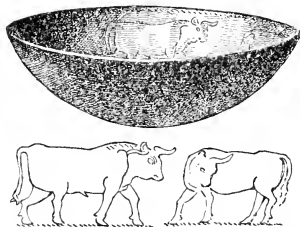


Fig. 156.—BOWL. Brass. D. 16 cm. W. M. G.

photograph of the group. While on the subject of metal vessels it may be mentioned that Mr. MacGregor possesses an important bowl of a fine quality of brass and ornamented in the interior with two bands of oxen in slight relief, fig. 156; it is said, on good authority, to have formed

part of a Find of objects which belonged to Queen Hatshepsu. Some one has remarked that Herodotus, when visiting Egypt, did not see much of good society, because he asserts that the Egyptians drank out of brass bowls. No one could desire a pleasanter or a more artistic drinking-cup than this bowl. There are no known faïence bowls bearing oxen ornamentation, yet it must have been employed, since a fragment of an XVIIIth dynasty bowl in Mr. MacGregor's Collection shows the figure of an ox adorned with a garland and walking in processional manner.



Fig. 157.—VASE. Terra cotta.
H. 14 cm. W. M. G.



Fig. 158.—VASE. Terra cotta.
H. 14 cm. W. M. G.

A rare and interesting series of terra-cotta bowls and small vases moulded from silver originals, figs. 157-162, especially deserves attention. The two largest bowls show traces of colour, and were therefore probably intended more for ornament than use; they were doubtless fabricated for persons who could not afford to possess similar objects in the precious metal. These unique bowls were found at Saqqarah. A few moulded flacons similar to those in the illustrations are in the Ghizeh Museum.



Fig. 159.—VASE. Terra cotta.
H. 12 cm. W. M. G.



Fig. 160.—VASE. Terra cotta.
H. 12 cm. W. M. G.



Fig. 161.—VASE. Terra cotta.
H. 11 cm. W. M. G.



Fig. 162.—VASE. Terra cotta.
H. 9 cm. W. M. G.

3, 4, 5.—STONE TABLET. On the obverse a frieze of five divinities in relief:—Hershefi, Sekhet, Ptah, Imhotep, Meket (?); on the reverse five columns of inscriptions; also inscription on the base: much broken. This piece is given as an example of various glazed-schist, inscribed tablets in the Collection. H. 55 mm. L. 6 cm.

6.—FRAGMENT. The neck of a vase composed of a lotus-capital colonette, with a seated ape on either side. This admirably executed example of Saitic art belonged to one of the well-known, flat, bottle-shaped vases inscribed with good wishes for the new year (fig. 86); instead, however, of being limited to the usual pale green tint, this example of what must have been one of the masterpieces of the fabric was evidently carefully painted in several colours: although the form is still sharp and precise a good deal of the colour is faded. XXVIth dyn. Faïence. H. 65 mm.



Fig. 162 a.—TOILET OBJECT? Glazed schist? H. 6 cm. G.

PLATE XXVII.

TWO-HANDLED VASE. Ornamentation : a wreath of green leaves in relief. The inside is in a blue and the outside in a rich purple glaze. This is the simplest in form of the purple vases of this series, and perhaps the most beautiful. An object so splendid and sumptuous is alone enough to confer renown on the epoch which produced it. A similar form, but without the wreath and handles, was made in a deep wine-coloured glass at this period; these glass vases are, however, of extreme rarity. Roman period. Faïence. H. 16 em.





PLATE XXVIII.

STATUETTE OF VENUS ANADYOMENE. The necklace, armlet, and diadem in yellow glaze. Portions of the legs are wanting in the original, and the head and arms are supplied from a part of a similar statuette in the British Museum. This well-known subject was reproduced in Egyptian art in all varieties of material. The original pieces of the present example are in a more careful style of modelling than is usually found in the statuettes of the Roman time; but still this is probably not representative of the finest work of the class, and the colour is most likely darker than would be seen in one of the choicest specimens. From the numerous fragments which have been discovered, these little blue statuettes must have been a highly popular form of religious art; they were, of course, not regarded as mere ornamental objects. Roman period. Blue faïence. H. 35 cm.

PLATE XXIX.

CYLINDRICAL VASE. Originally possessing a handle. Ornamentation : below the rim a band of pearls, then a narrow band of wave ornament ; covering the main portion of the body a band of conventional leaves and grapes in intertwined loops ; the whole in bold relief. Major Myers possesses a vessel of somewhat similar form but of different ornamentation and colour, the ground being white and the relief ornament tinted in pale purple and blue, something after the manner of the method of coloration in the quattro-cento Paduan ware with incised ornament ; the colour, however, is more delicately applied than in the latter instance. The soft, graduated tints, covering the vessel like a bloom, have a peculiarly charming effect, and imply the possession of a very delicate colour sense in the artists. Roman period. Deep-blue faience. H. 15 cm.



EGYPTIAN CERAMIC ART.





PLATE XXX.

TWO-HANDLED VASE. Globular body, wide flat rim, annular foot. Ornamentation: bold incised scroll-pattern on the upper part of the body, beneath three lines deeply incised: knobs in relief on the top and base of handles; these knobs sometimes took the form of human or lion's heads, similarly to the glass jars of the time. It will be observed that the surface of the rim is not quite parallel with the base; in fact, these wares are very often what may be called "out of drawing," as, indeed, is frequently the case with the Egyptian pottery of all periods—an accident which, however reprehensible in the eyes of the modern manufacturer of earthenware, may not perhaps detract from their artistic impression in the opinion of connoisseurs. Roman period. Blue faïence. H. 18 cm.

The Ghizeh Museum contains a few vases, in red and white terra cotta, termed Coptic: they belong to a late Roman time, and may be said to pertain to the borderland between Christian and Pagan art; some may certainly be classed with the latter, while others bear symbols which are distinctly Christian. Curiously enough, in certain cases the ornamentation in bands of conventional birds and animals, on a ground busy with rosettes and spots, is suggestive of archaic Greek wares, as the Corinthian pottery having a white ground. From their relationship with Byzantine and early mediæval wares, both Oriental and European, their motives of ornamentation are of considerable interest to the student of ceramic art. For their adequate appreciation they should be discussed in connection with the Coptic textiles and other forms of the early Christian art of Egypt, a subject which is beyond the scope of the present volume. It has been deemed, however, not inappropriate to offer a few illustrations showing their form and style of ornamentation



Fig. 164.—COPTIC VASE. Terra cotta.
H. 25 cm. G.



Fig. 165.—ORNAMENT FROM FIG. 164.



Fig. 163.—COPTIC VASE. Terra cotta.
H. 45 cm. G.



Fig. 160.—COPTIC VASE. H. 1·18 cm. G.



Fig. 167.—COPTIC VASE. Terra cotta.
Dr. Fouquet. H. 50 cm.



Fig. 168.—COPTIC VASE. Terra cotta.
H. 37 cm. G.

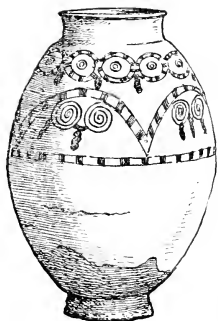


Fig. 169.—COPTIC VASE.
Terra cotta. H. 56 cm. G.



Fig. 170.—COPTIC VASE.
Terra cotta. H. 35 cm. G.



Fig. 171.—COPTIC VASE. Terra cotta.
Alexandria Museum.

(figs. 163-171), which will at least give the student who has not visited the Museums in Egypt some idea of the art. But the whole subject of Coptic art is still waiting elucidation; and considering its extraordinary artistic interest and the wealth of examples, as, for instance, in the representation of the textiles at South Kensington Museum, its careful and, indeed, copious illustration would be from many points of view instructive, and for students of design a source of fresh and pregnant inspiration.

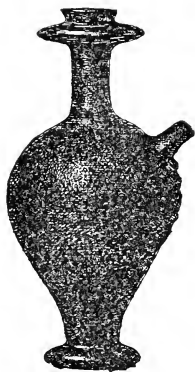


Fig. 171 *a*.—SPOUTED VASE. Deep-blue faience.
Roman period. H. 19 cm. A.

APPENDIX.

THE exigencies of space have not permitted the introduction of any examples of the Naucratis ware among the coloured Plates; it is, however, a phase of Egyptian ceramic art too important to be passed over without reference. Fortunately its representation, both in Mr. MacGregor's and other collections, is sufficiently extended to enable the student to obtain a clear idea of its characteristic features. Its technique is Egyptian, its motives of ornamentation combine those of Egyptian and Hellenistic art, the result being a ware of peculiar refinement of design and delicacy of colour. The coloration generally is in pale greens, blues, and a violet, which is perhaps more of a French grey, together with a yellow inclining to primrose; sometimes one or more of these tints are displayed on a milk-white ground. The ornament is painted in a fluid slip raising it slightly above the surface of the vessels, thus producing faint shimmering lights which give life and sparkle to the decoration; the effect is often heightened by the introduction of passages modelled in relief. Besides the patterns of pure ornament, the vessel will often be enriched with a band or two of human figures, animals, or birds, the figures frequently being in the best style of Hellenistic design; but of these it is to be regretted that examples are rarely known except as fragments, of which Prof. Petrie's, fig. 172, is a charming specimen: nothing can be imagined more exhilarating and artistic than the sprightly little dancing satyr in the upper band. Perhaps the most perfect specimen of the art is the large vase in the Athens Museum, fig. 173. The elegant precision of its form harmonizes admirably with its graceful ornamentation, to which point is added by the

sparsely applied primrose-coloured pearls in relief. The surface has suffered considerably in places, the figures being almost lost. Another rare example in the same Museum is the bowl in fig. 174. This also has suffered, the glaze having lost its lustre; originally it must have appeared like a fawn-coloured agate. Both these vases were found in Egypt. The winged Eros on a Goose of the British Museum, fig. 175, and the elegant cup with handles of the



Fig. 173.—VASE. Faïence.
H. 21 cm. A.



Fig. 172.—FRAGMENT.
H. 6 cm. F. P.



Fig. 174.—BOWL. Faïence.
D. 10 cm. A.

Berlin Museum, fig. 176, are well known; they were found in the same tomb at Tanagra. See Furtwaengler, *La Collection Sabouloff*, vol. 2, plate lxx. The Duck in the Athens Museum, fig. 177, shows unmistakable affinities with the British Museum piece; it has lost its glaze and is otherwise damaged. Mr. MacGregor's three bowls, figs. 178-180, are happily in good state; they may be said to be representative examples of the simpler phase of the decoration, the design has just that amount of ease and lightness of touch which

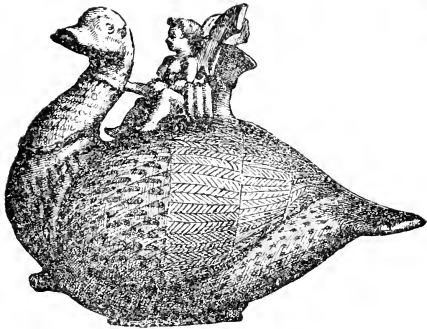


Fig. 175.—EROS ON A GOOSE. Faïence.
H. 15 cm. B. M.



Fig. 176.—VASE. Faïence.
H. 23. B.

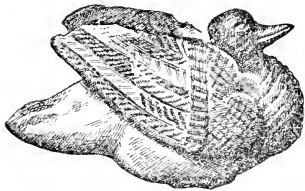


Fig. 177.—DUCK. Faïence. L. 14 cm. A.



Fig. 178.—BOWL. Faïence.
D. 65 mm. W. M. G.



Fig. 179.—Bowl. Faïence. D. 55 mm.
W. M. G.

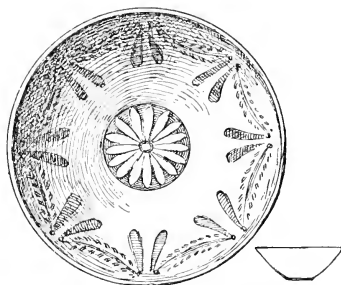


Fig. 180.—Bowl. Faïence. D. 45 mm.
W. M. G.



Fig. 181.—Нѣдѣлюго. Faïence.
L. 6 cm. W. M. G.



Fig. 182.—Lion Bowl. Faïence.
D. 75 mm. W. M. G.

would satisfy the most fastidious taste. The interest of the rather mutilated hedgehog, fig. 181, rests now mainly in the colour and quality of the delicate fawn-coloured glaze. The two small libation bowls with lions on the rims, figs. 182, 183, may possibly have come from the Koom-es-Saba Find. Respecting the designation of the ware, it is not intended to imply that the various known examples were made at Naucratis—it may even have happened that none



Fig. 183.—SPOUTED BOWL. Faïence.
D. 8 cm. W. M. G.



Fig. 184.—BOTTLE.
Faïence. H. 11 cm. G.

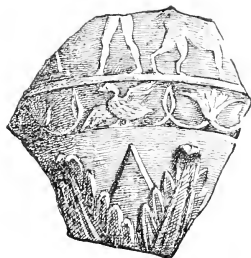


Fig. 185.—FRAGMENT. Faïence.
H. 8 cm. G.



Fig. 186.—FRAGMENT. Faïence.
H. 8 cm. G.

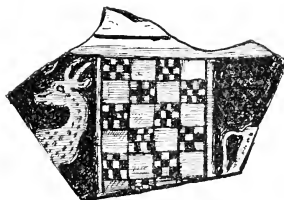


Fig. 187.—FRAGMENT. Faïence.
L. 9 cm. W. M. G.

were; the term merely indicates the affinity with a certain type of design which came from Naucratis: probably it was fabricated in other pottery sites of Lower Egypt. It was the outcome of a highly cultivated epoch, and could perhaps only have been evolved by a many-sided artistic nature like that of the Egyptian potter, alert to seize and assimilate every æsthetic impression.

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